

1^{re} Violon. 1^o
La Sinfonietta.

28 par=
1 partition

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City Archives of Brussels
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Représenté le 9 Janvier 1857.
Bⁿ P. LE C^s

FARFADET

Opéra Comique

en Un Acte

Paroles de M. de Planard

Musique

DE

ADOLPHE ADAM

MEMBRE DE L'INSTITUT.

*Représenté pour la 1^{ère} fois à Paris sur le Théâtre de l'Opéra Comique.
Le 19 Mars 1852.*

Grande Partition: 125.^f

Les parties d'Orch^e: 125.^f

A. Lafont.

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Reprise le 1^{er} Avril 1850. (N^{os} Nordet, Aurelie, Froment,
Riquier-delaunay, Ciffollele)

Ch. Kieversmann

1^{er} VIOLON

Alfred Charlier
1870

LE FARFADET.

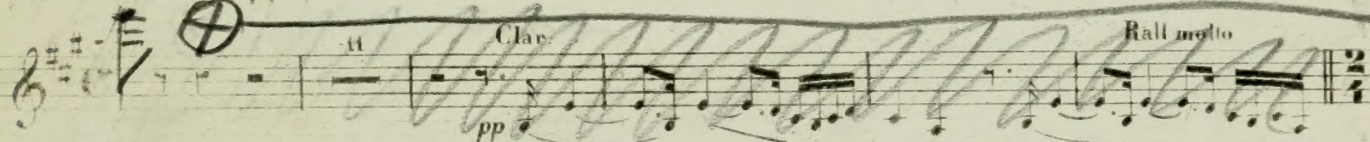
Ad. ADAM.

All^o con fuoco.

OUVERTURE



And^{te} non troppo.



All^o non troppo.



E. & C^{ie} 8966.

BRANDES et C^{ie} 107 rue Richelieu

Archives de la Ville de Bruxelles
Archief van de Stad Brussel

1^{er} VIOLON

First system of musical notation for the 1^{er} Violon. It consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. A first ending bracket with a repeat sign is placed over the final two measures of the system. The second staff continues the melodic line. The third staff contains a triplet of eighth notes. The fourth staff includes a crescendo marking 'Cres' and a fortissimo marking 'ff'. The fifth staff continues the rhythmic accompaniment.

Second system of musical notation for the 1^{er} Violon, starting at measure 15. It consists of seven staves. The first staff is labeled 'Clar.' and contains a measure rest for 15 measures. The second staff has a 'dim.' (diminuendo) marking. The third staff has a 'ff' (fortissimo) marking and a first ending bracket. The fourth staff has a '1' marking. The fifth staff has a '2' marking. The sixth staff has a '3' marking and a 'Dim.' (diminuendo) marking. The seventh staff has a '1' marking and a 'ff' marking. The system concludes with a final cadence.

4 4 4 4 2

1^{re} VIOLON

3

p *Cresc.*

ff

1 4 3 4

1

See

N^o 1.
Allegro.

ff

pp

pp

pp

pp

pp

ff

ff

pp

Rall.

à vos ordres mon parrain, à vos ordres mon parrain, nous dirons la chanson.

nette, nous dirons la chansonnette, moi, Laurette et puis Babet, à chacun notre couplet à chacun

il fre-donne dou-ce-

a tempo.

inent montrez votre

A tempo

main je prédis aux belles tendres et fidèles que leur doux a-mi deviendra leur ma-ri

Suivez A tempo

est-il rien plus joli est-il rien plus joli

Pizz

Arco un peu

qu'est genti à votre tour Laurette

moins vite

fp

Pizz

Rall: 3 A tempo.

ah! mon Dieu, bien vite a choisi

Dim:

pp

rall:

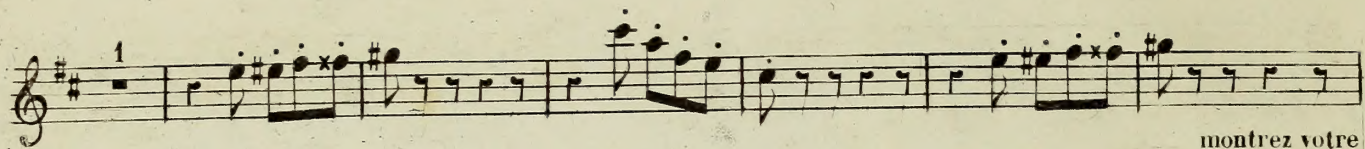
de plus jo

1^o tempo.

(à nous deux Babet)

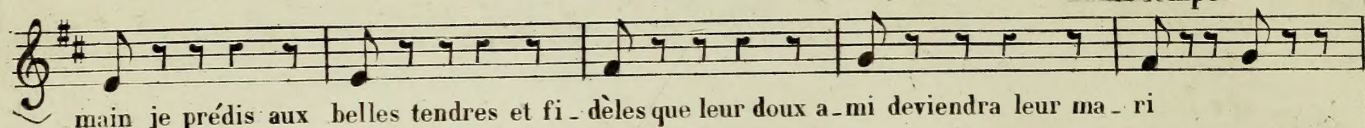
Rall:

voulurent entendre aussi

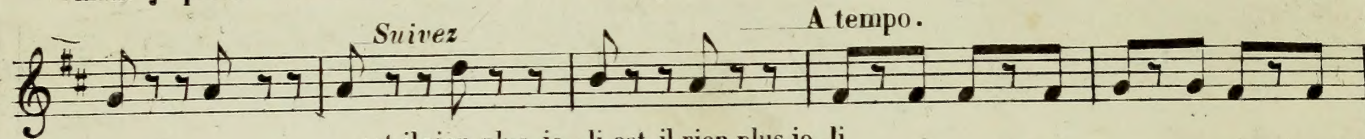


montrez votre

A tempo.

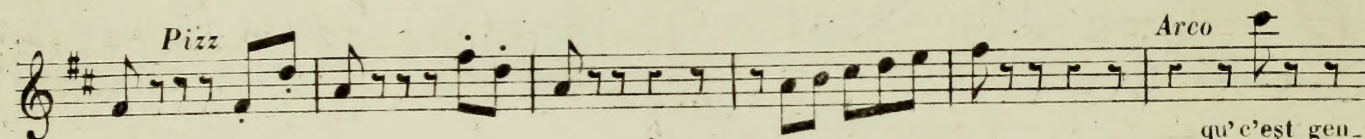
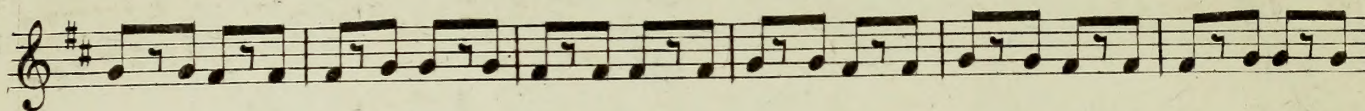


main je prédis aux belles tendres et fi - dèles que leur doux a - mi deviendra leur ma - ri



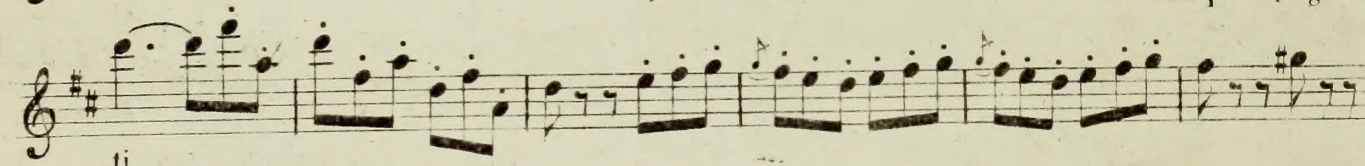
A tempo.

est-il rien plus jo - li est-il rien plus jo - li

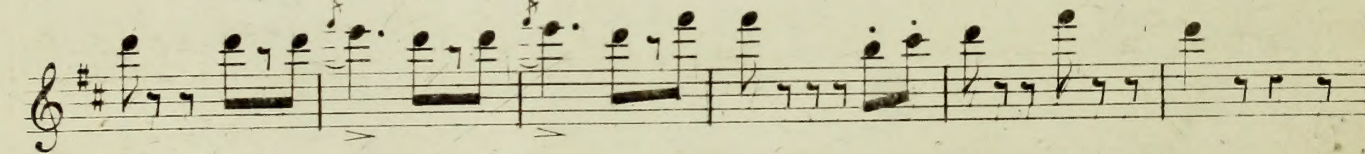
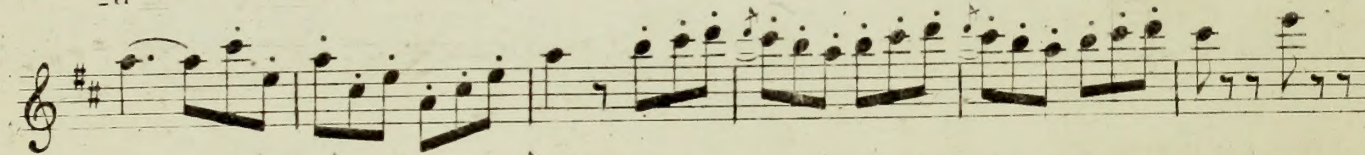


Arco

qu'c'est gen -



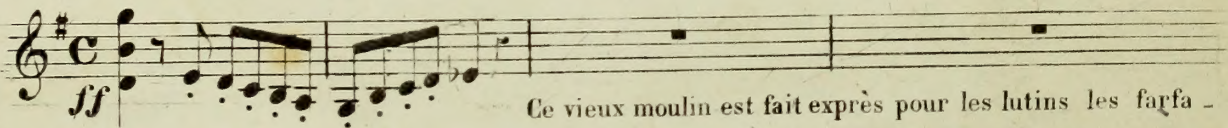
-ti



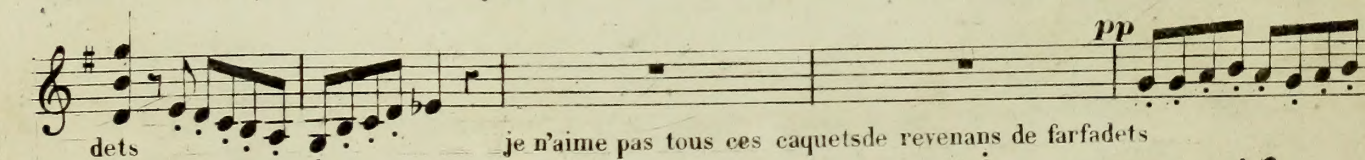
Simplement ce que j'entends dire.

N^o 2.

Allegro.

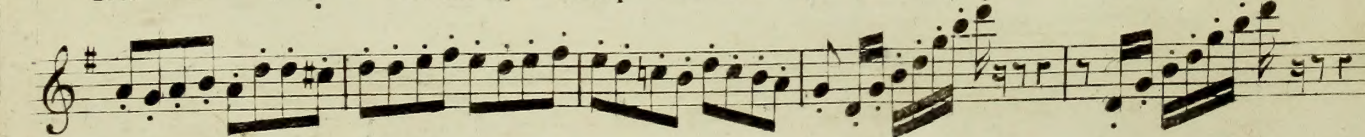


Ce vieux moulin est fait exprès pour les lutins les farfa -



dets

je n'aime pas tous ces caquets de revenans de farfadets



B. et Cie 8966.

un peu retenu.

vais mais j'ai grand peur pizz.

arco pp ff pp

ff

voyons voyons ff

Un peu retenu.

Do do

pp

pp

pp

ff

je n'en puis plus et je suis
 morte. elle est morte je viens de voir¹ eh! bien un ge fantôme blanc² où ça? près du ver-
 ger oh la folle imbécile le c'est le pommier en fleurs que j'ai vu ce matin
 mais si c'était quelque lu-
 tin, mais voyez vous cet imbécile ça pourrait bien être un lutin³ vas tu bien me laisser tranquille⁴ ce vieux moulin est
 fait exprès pour les lutins les farfa-⁵ dets pizz:
 voici l'éclair qui nous in-vite à dépêcher notre vi-site allons, Bastien, allons vo-
 yons cours atteler et dépêchons
 mon parrain
 la hein? il faut!... eh! bien

ff
 ff
 pp
 a Tempo, p
 arco pp ff pp
 1 2
 2
 pp
 ff
 pp

B. & 1^{re} 8966

mon filleul hein? il faut eh! bien

c'est le tonnerre ce me

semble allons, viens donc, allons ensemble

S'il me faisait la cour

N^o 3.
Allegretto.

Suivez.

a Tempo.

Rall:

a Tempo.

piz:

comment il ar_rive et comme il s'en va

a Tempo.

Rall:

arco

s'en va

pp *Suivez.* *ff* *a Tempo.* *pp* *ff* *pp* *a Tempo.*

Rall: je sais moins en_core comme il s'en va *pizz:*

Rall: *ff* *arco* s'en ira

En sib Ca suffit... bon voyage.

No. 4. *Andante.* *Soli.* *pp*

Récit. *pizz:* *Moderato.*

personne là bas dans le moulin point de bruit et point de lumière j'ai grimpé la chaus-

And^{te} mesure *arco* *Più mosso.* *pizz:*

sée et par un tel moyen, ici j'arrive avec mystère *p* *p* *p* nous allons voir et me voi-

And^{te} sostenuto. *pp* *arco* *tr*

Rall: *a Tempo.* *p* *p* *p*

<> pour mes vœux et mes amours pour mes vœux pour mes vœux et mes amours

pp *Din:*

Rall: *All. non troppo.* *1* *pp* *ff*

souvenir

Andte sostenuto.

Suivez. Dim.

pp

tr

p

pour mes vœux mes amours pour mes vœux pour mes

Rall:

a Tempo.

ff

vœux et mes amours pour mes vœux mes amours

Voyons! Écoutons bien!

Andante.

n° 5

ma tête est folle, la peur qui me pour-

suit et pourtant sur ma parole

c'est le vent

un peu retenu.

pp

pp

Handwritten musical score for "Le vent" by Debussy. The score is written on four staves. The first staff includes the French subtitle "c'est le vent" and dynamic markings *sf* and *p*. The second staff includes *sf* and *p*. The third staff includes *pp* and *p*. The fourth staff includes *tr* and *sf*. The score concludes with a double bar line and the number 6.

And.^{no}

6/8

pp

Rall: Animé tr tr tr tr tr tr tr tr tr tr tr tr

contes jolis

tr

ff

p

je suis trop bonne tu n'es qu'un trompeur pourquoi ma mignonne cet accès d'humeur

Dim: >

1 2

Cresc: ff

un galant trépas sé

pp

de l'amour pour un mort ah! je suis content *ff*

Ardante.

hein?.. plaît-il j'avais cru quoi donc? n'as-tu pas entendu rien non rien! écou-tons

1^{er} Tempo.

pp c'est le vent

pp Ba-

Plus lent.

pp -bet pol-tron Ba-bet trom-peur *ff* Ba-bet rapprochons nous et nous aurons moins

peur

And.^{te}

pp

Rall. Anime. tr tr tr tr tr tr tr tr tr tr tr tr tr tr

pp

ff

Oui, ça va se passer.

All.^{ro} mosso.

N. 6.

f

ff *pp*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains complex rhythmic patterns, including triplets and sixteenth notes, with a forte (ff) dynamic marking. The second staff continues the melody, featuring a piano (p) dynamic marking and a forte (f) dynamic marking. The third staff shows a piano (p) dynamic marking and a forte (f) dynamic marking. The fourth staff features a piano (p) dynamic marking and a forte (f) dynamic marking. The fifth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The sixth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The seventh staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The eighth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The ninth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The tenth staff has a piano (p) dynamic marking and a forte (f) dynamic marking.

The lyrics are in French and appear at the bottom of the page:

hou! hou! hou! hou! hou! hou! hou! hou! hou!
 hou! hou! hou! hou! hou! hou! hou! hou! hou!
 écou-tons écou-tons ou tu vois
 bien on n'entend rien tu vois, Bas-tien non ce n'est rien

15

B. A. : 89166

LE VIOLON.

The score is written for a violin in G major (one sharp) and 2/4 time. It consists of 12 staves. The first 10 staves are instrumental, featuring various musical techniques such as sixteenth-note runs, triplets, and dynamic markings. The 11th staff contains the vocal line with the lyrics: "quel est donc tout ce tapage « quel bonheur « ah! mon parrain « qu'est-ce". The 12th staff continues the instrumental accompaniment with the lyrics: "donc « c'est le moulin".

Staff 1: *p* *Cresc.*

Staff 2: *ff*

Staff 3: *mf* *p* *f* *p*

Staff 4: *mf* *p* *f* *p*

Staff 5: *mf* *p* *f* *p*

Staff 6: *ff*

Staff 7: *ff*

Staff 8: *ff*

Staff 9: *ff*

Staff 10: *ff*

Staff 11: *pp* *Cresc.*

Staff 12: *ff*

1^{er} VIOLON.

il fal-lait seule-ment fermer le résér-
voir viens al-lons nous cou-cher bien volon-tiers bon-soir
Rall. *All^{to} and^{no} pp* *pizz.* *ff*

À Bastien, au Bailli.

Allegro. *ff* vo-yons *pp* tâchons de lire que peut-il nous é-
crire *pp*

tr *tr* *tr* *tr*

ff *p*

pp *tr* *tr* *tr*

tr *tr*

ff

Plus lent.
pp

cest signé Marcelin le défunt mon cousin Marcelin Marcelin Marcelin Marcelin comment dans l'autre

mf

monde veut il qu'on lui réponde *ff* mon sieur

tr *tr* *tr*

tr

Animé *Cresc.*

Rall. *Andte* *ff* *p*

ô Ciel le sac qui se promène voilà le sac qui se promène

Cresc:

ff

pp

ff

Cresc:

All?

ff

fp

fp

fp

fp

Retenu.

f

pp

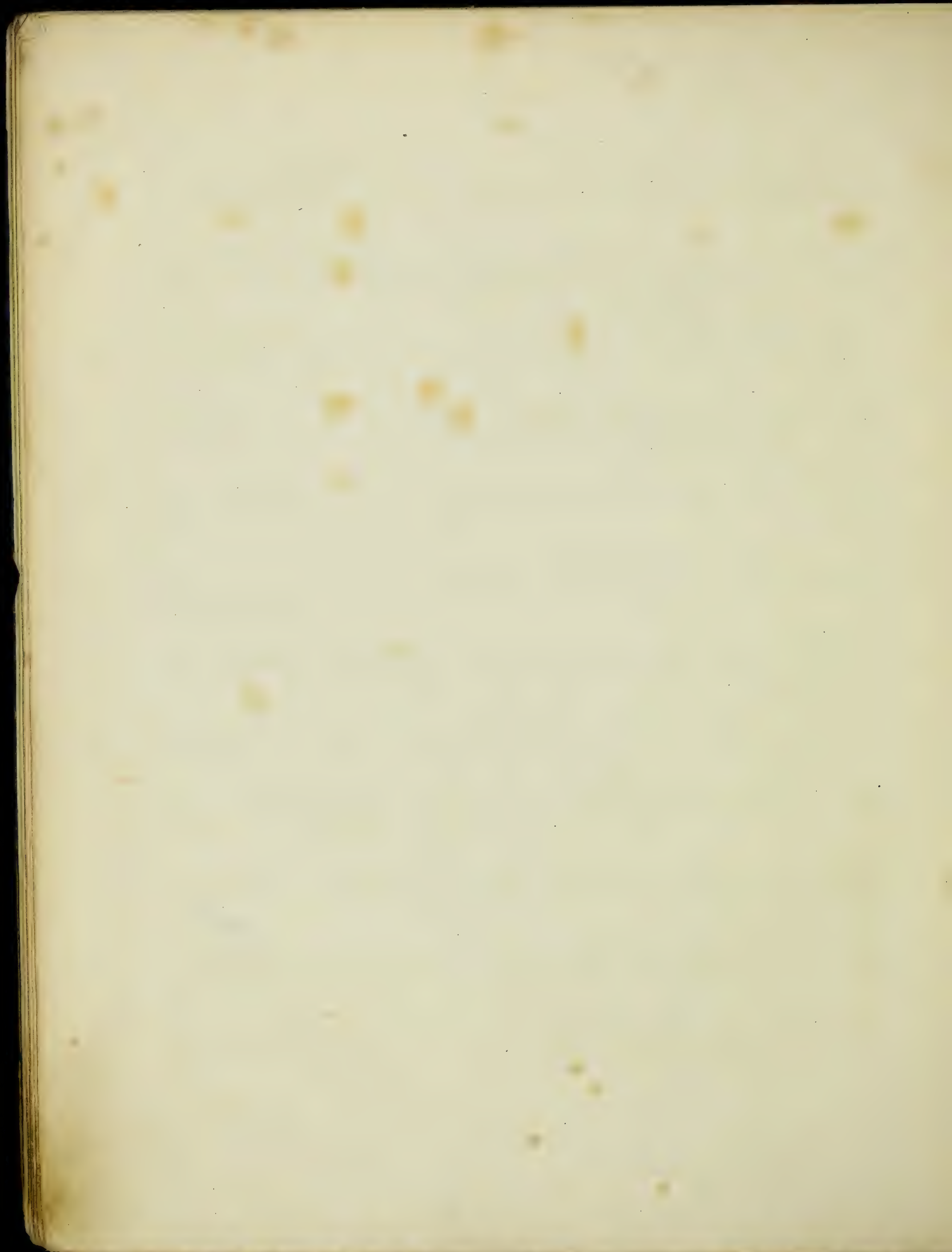
p

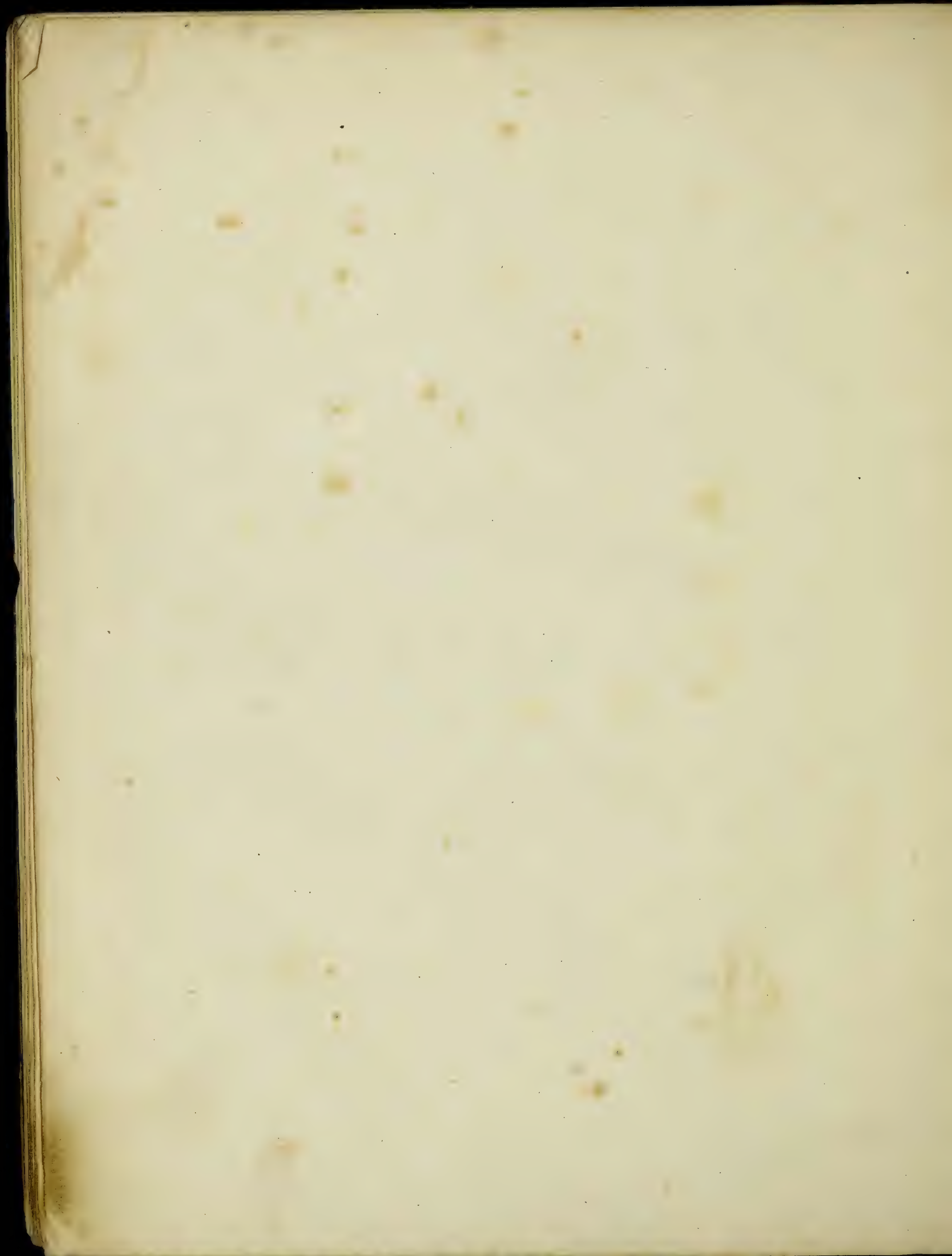
ff

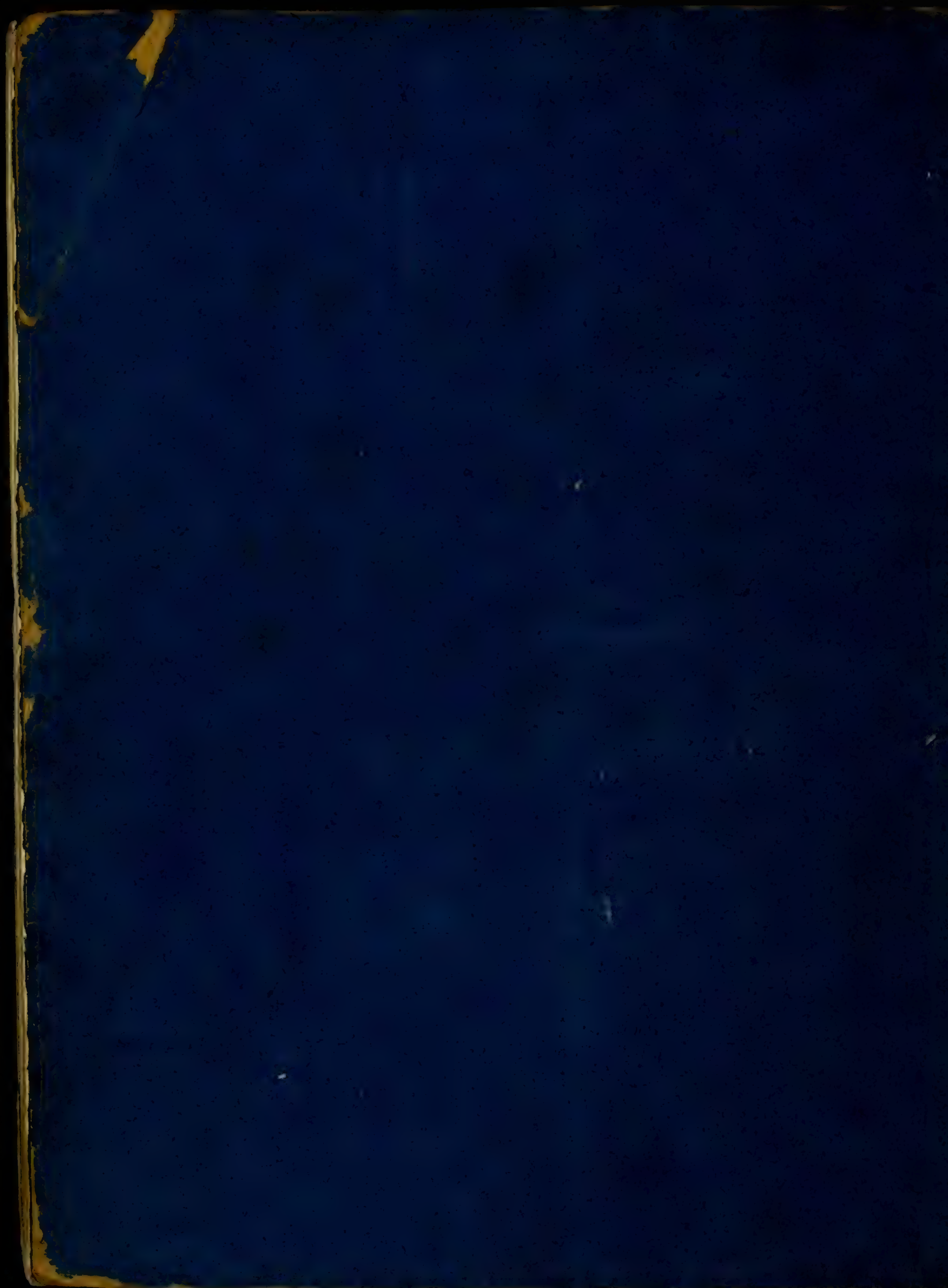
pp

et répéter gaiement

ff







Violon.

Le Bar. fadet.

Bourgeois de Paris

comme qu'on

1788

E. Klein
1875

1^{re} Violon

L. Farfadet.

Adorne

2^{me} Représentation le

11 Mars 1876 par le baryton
de M. Chappe.

1876

2^{me} Représentation le
11 Mars 1876 par le baryton
de M. Chappe.

1876

Ouverture

All^o
Con fuoco ff

Handwritten musical score for Violino 1, first system of the Ouverture. It consists of seven staves of music in 2/4 time, marked 'All^o Con fuoco' and 'ff'. The music features a series of chords and melodic lines, with some notes marked with 'x' for accents. The key signature has three sharps (F#, C#, G#).

And^{te} non troppo

Handwritten musical score for Violino 1, second system of the Ouverture. It consists of two staves of music. The first staff is marked 'And^{te} non troppo' and 'pp'. The second staff is marked 'clar' and 'pp'. The music features a series of chords and melodic lines, with some notes marked with 'x' for accents. The key signature has three sharps (F#, C#, G#).

Rall: molto *All^o non troppo* pp

Handwritten musical score for Violino 1, third system of the Ouverture. It consists of three staves of music. The first staff is marked 'Rall: molto' and 'All^o non troppo'. The second and third staves are marked 'pp'. The music features a series of chords and melodic lines, with some notes marked with 'x' for accents. The key signature has three sharps (F#, C#, G#).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style characteristic of 19th-century manuscript notation. Dynamic markings include "dim" (diminuendo) on the fourth staff and "pp" (pianissimo) on the seventh staff. There are also some handwritten numbers like "1" and "3" above certain notes. The notation is dense, with many beamed notes and slurs.

6/11

Handwritten musical score on ten staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is one sharp (F#). The score includes the following markings:

- Ches* (written below the third staff)
- 15* (written above the eighth staff)
- clar* (written above the eighth staff)
- Dim* (written below the ninth staff)
- ppp* (written below the ninth staff)

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of two sharps. The score includes markings such as "Dim:", "pp", and "1 2". There are also some handwritten annotations and a large diagonal line crossing through the lower staves.

A handwritten musical score on 11 staves. The notation is complex, featuring many beamed notes and slurs. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style that suggests a 19th-century manuscript. The fourth staff contains the word "Cresc:" written below the notes. The fifth staff has a "ff" (fortissimo) dynamic marking above it. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical score for a piano piece, consisting of five staves. The notation includes various chords, arpeggios, and melodic lines. The first four staves are densely packed with notes and chords, while the fifth staff is more sparse, ending with a double bar line.

No 1

Allegro ff

Handwritten musical score for a piano piece, consisting of six staves. The notation includes various chords, arpeggios, and melodic lines. The first five staves are densely packed with notes and chords, while the sixth staff is more sparse, ending with a double bar line. The tempo is marked 'Allegro' and the dynamics 'ff'.

pp

6/1. J.

Handwritten musical score for a song, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are written below the staves.

pp

pp

pp

pp

cre.

ff

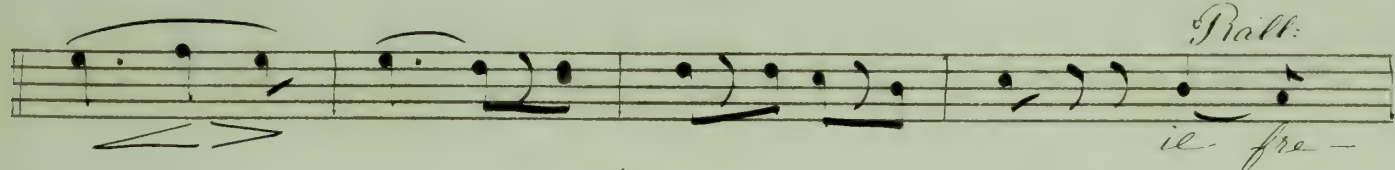
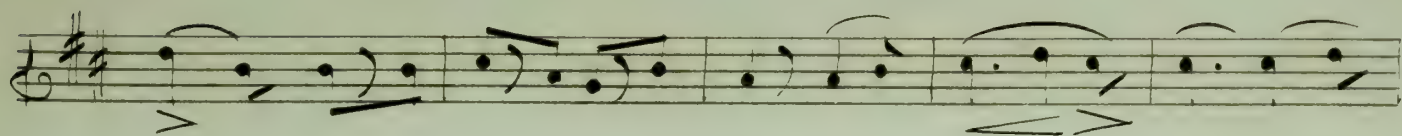
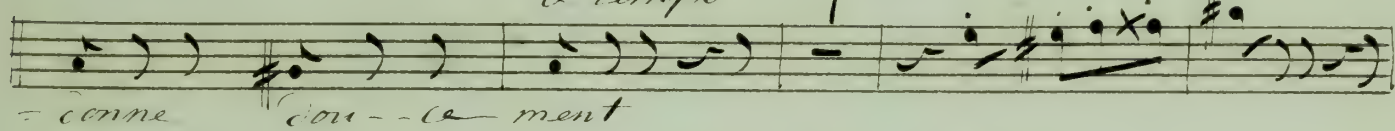
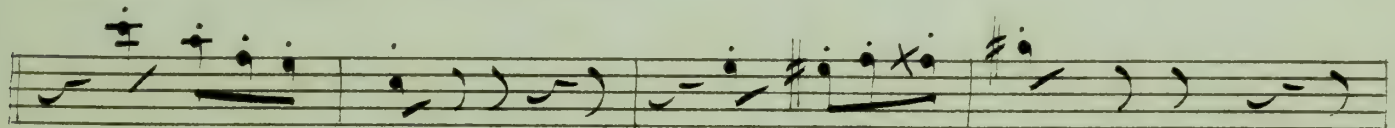
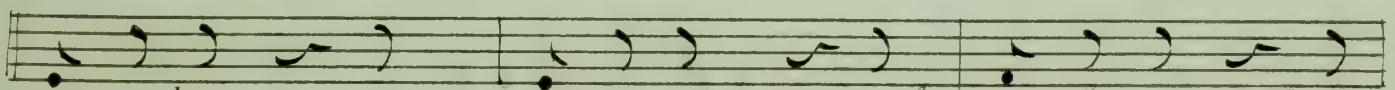
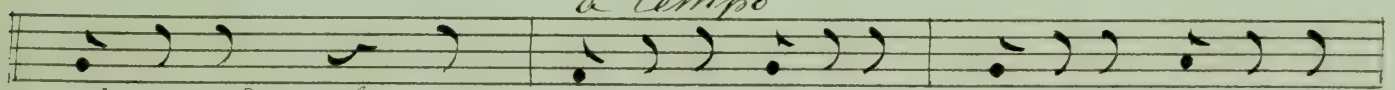
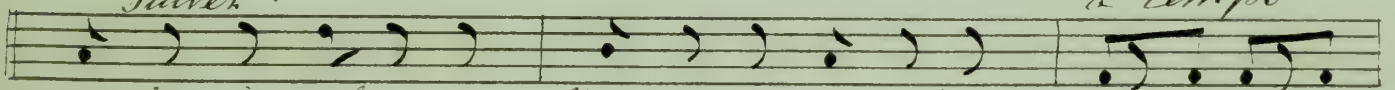
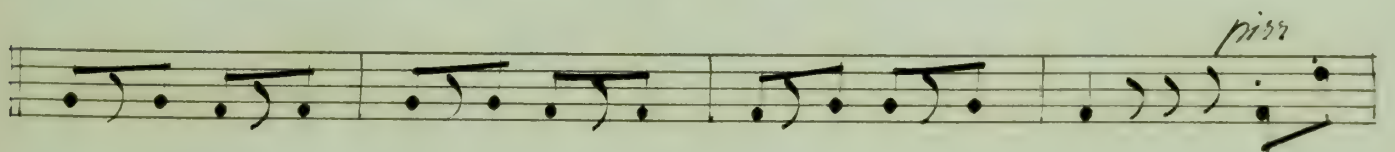
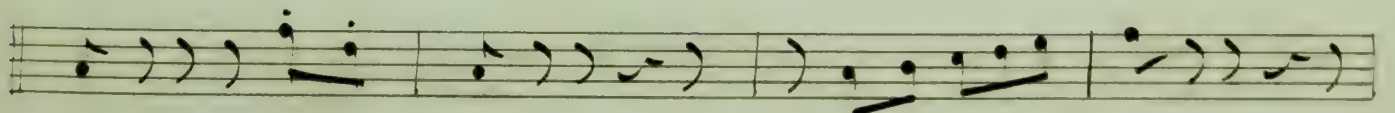
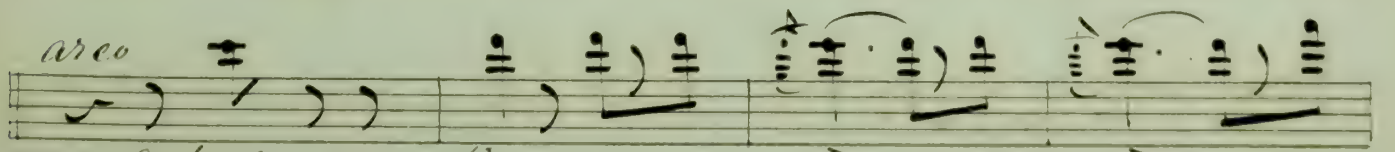
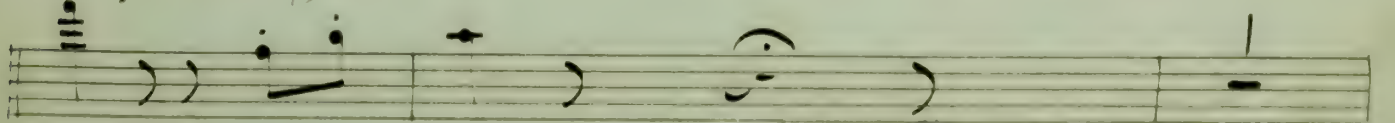
à vos ordres mon par-

-rain, à vos ordres, mon parrain, nous dirons la chansonnette nous dirons la chanson.

ff

nette, moi, Laurette et puis Babet, à chacun notre couplet à chacun.

pp


Rall:
il fre-
a tempo

- comme dou- - ce- ment

montrer votre

main je prédis aux belles tendres et fi- dèles que leur doux o =
a tempo

= mi se viendra leur ma- ri
Suivre
a tempo

est-il rien plus jo- - li est-il rien plus jo- li

più

arco

qu'est gen- ti

à votre tour l'au-rette

pp

pprr:

ab. mon Dieu, bien

Rall 3 *a tempo* *arco cres* *dim*

vite a choisi *p* *Rall*

pp >

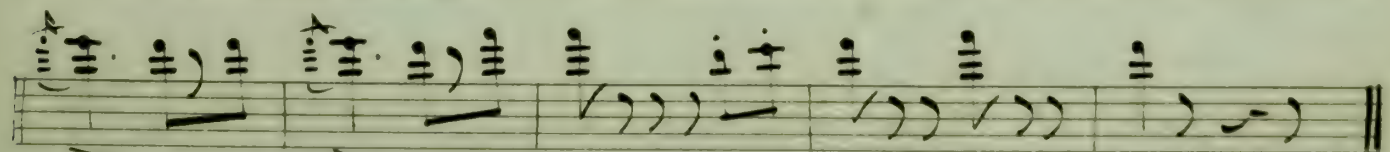
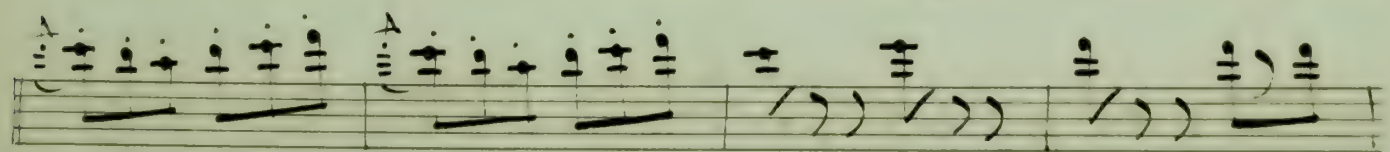
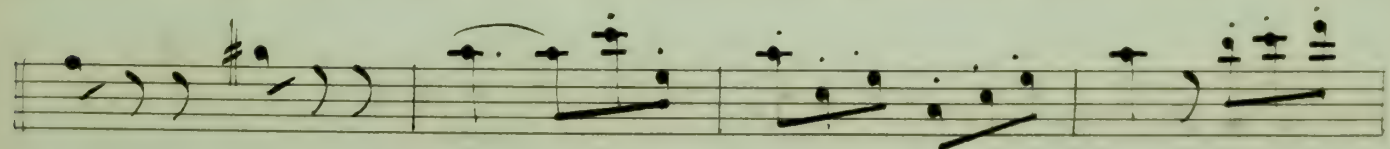
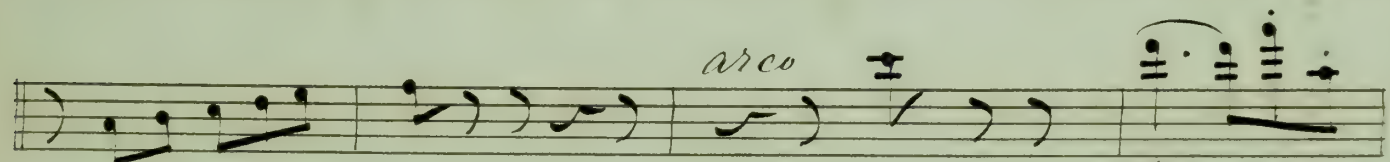
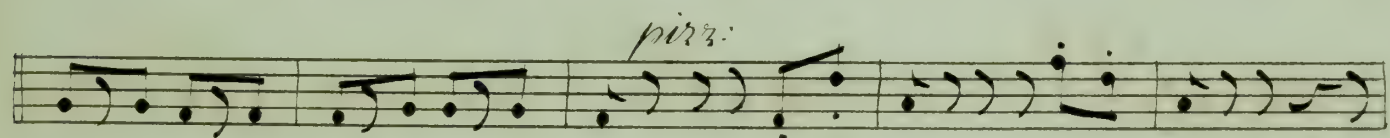
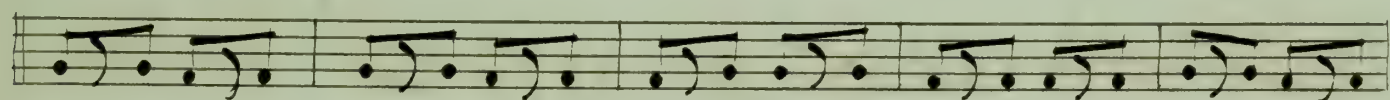
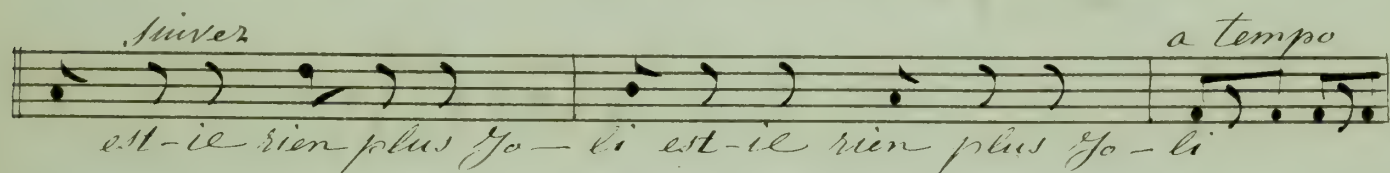
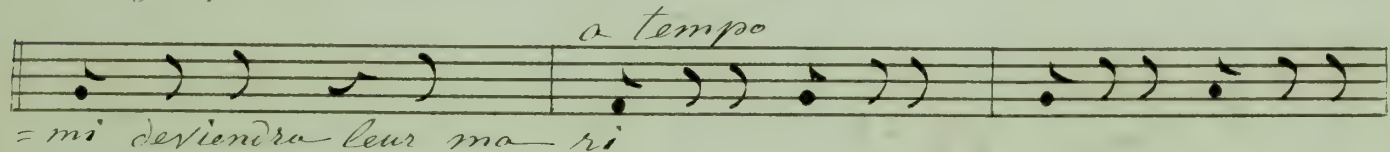
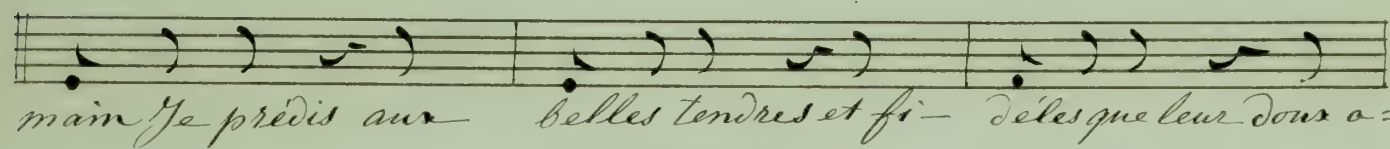
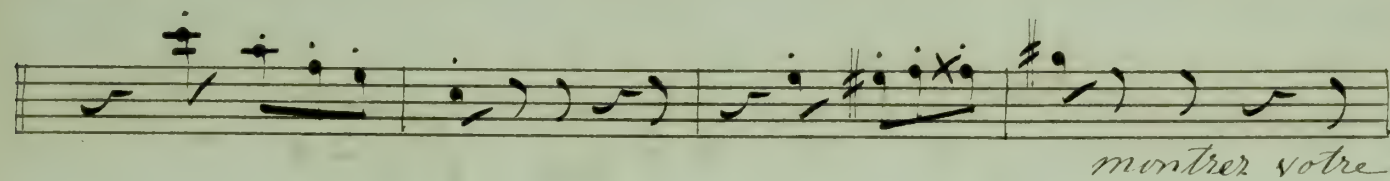
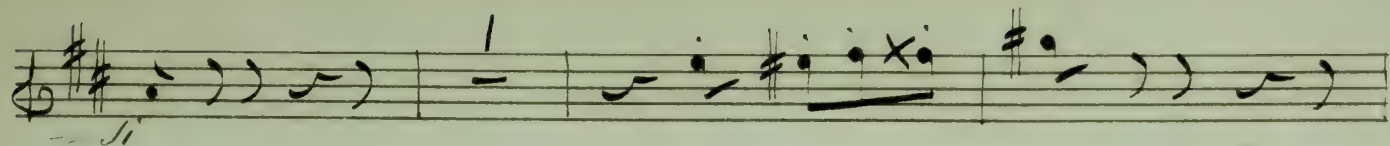
Rall: *all*

de plus Jo = *(o nous deux)* *Rabet*

1^o Tempo *p*

Rall:

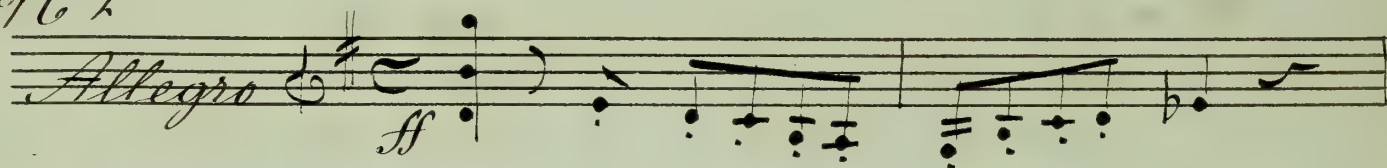
voulu-rem entendre aus =



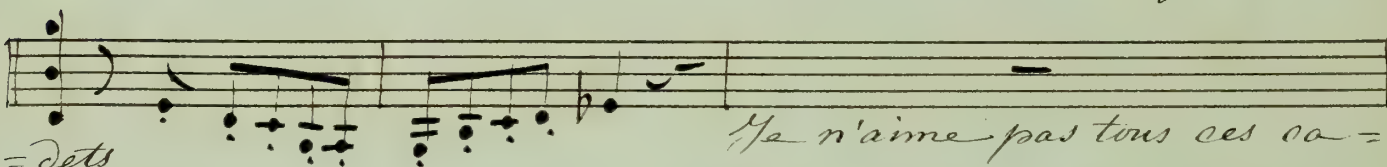
67. 1. 1. 2

Simplement ce que j'entends dire

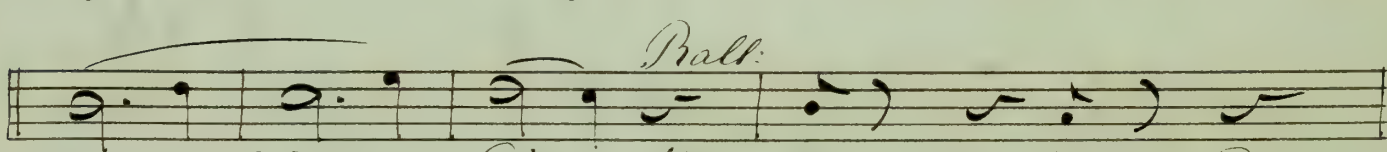
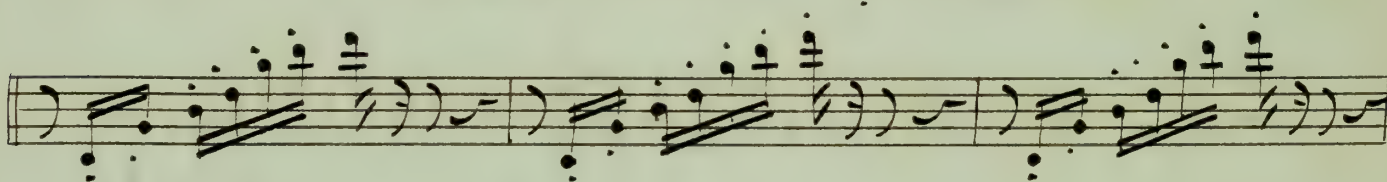
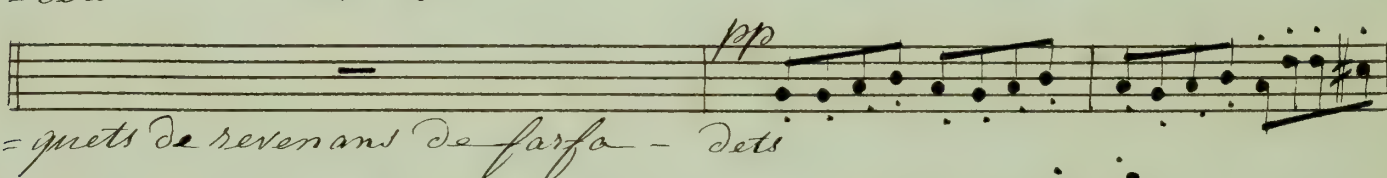
N^o 2



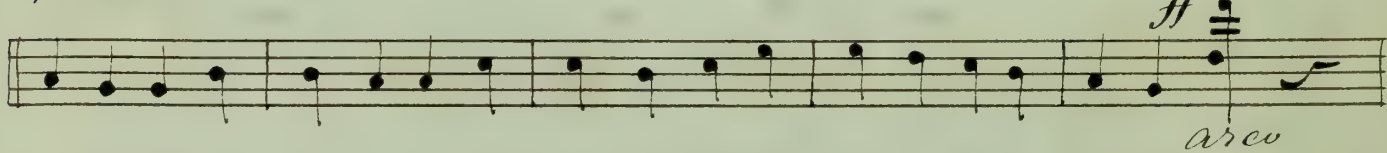
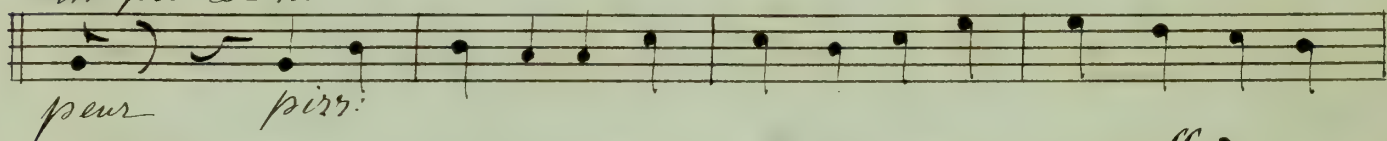
Ce vieux moulin est fait ex près pour les lutins les farfa-



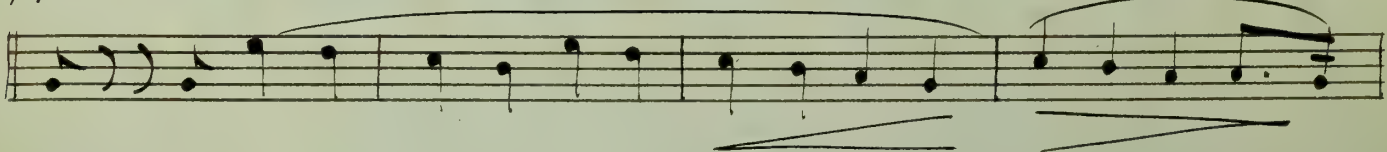
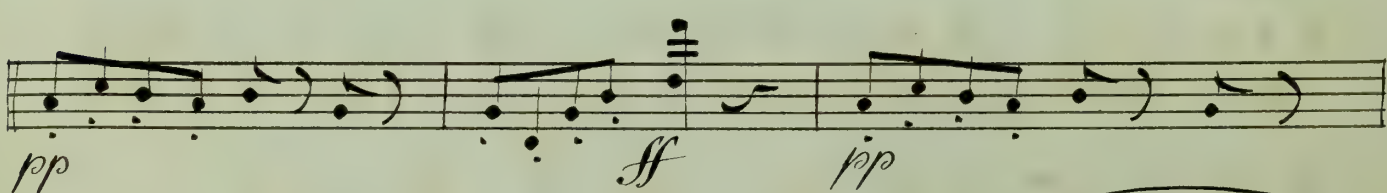
Je n'aime pas tous ces ca-



im peu retenu



arco

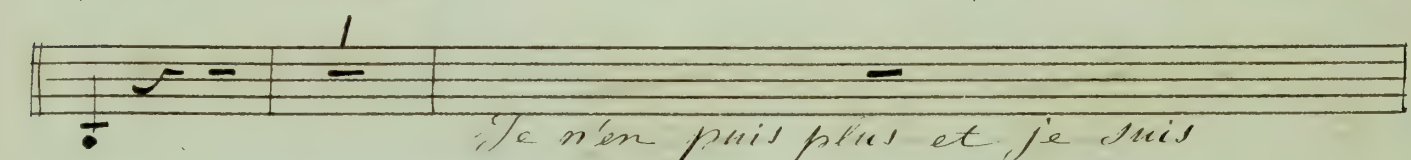
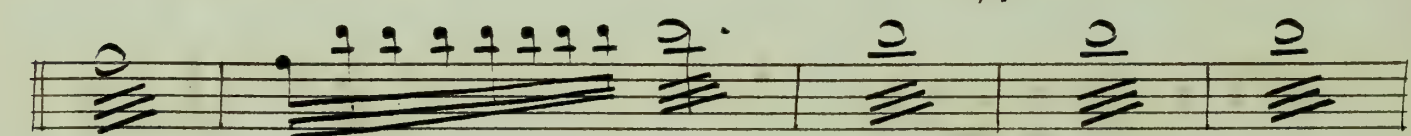
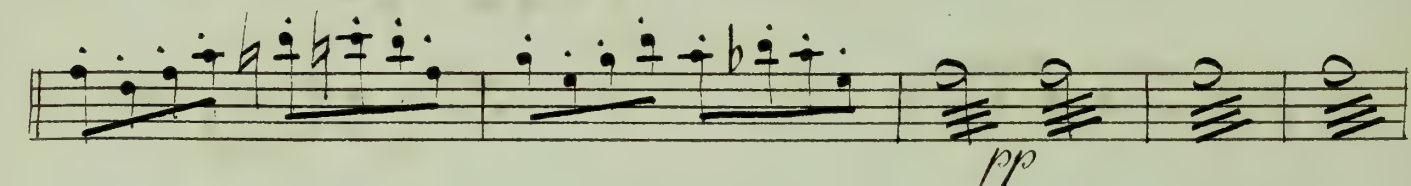
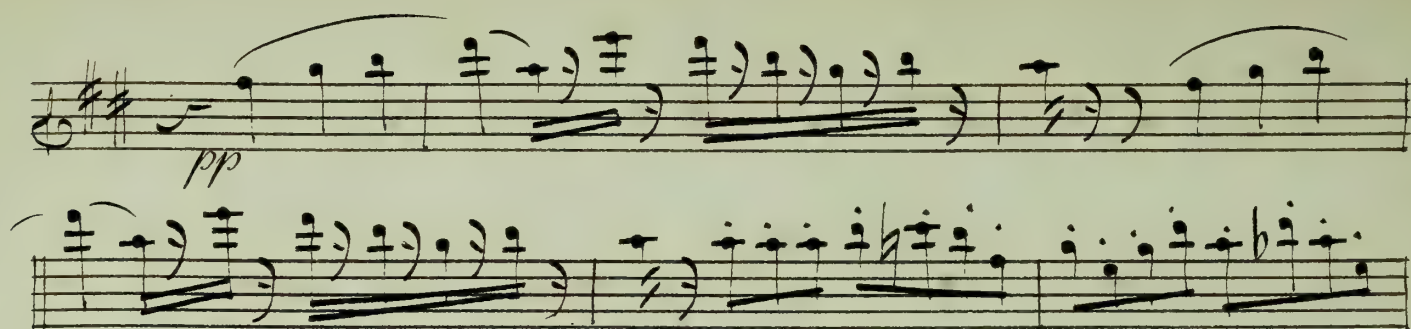


Handwritten musical score on 13 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

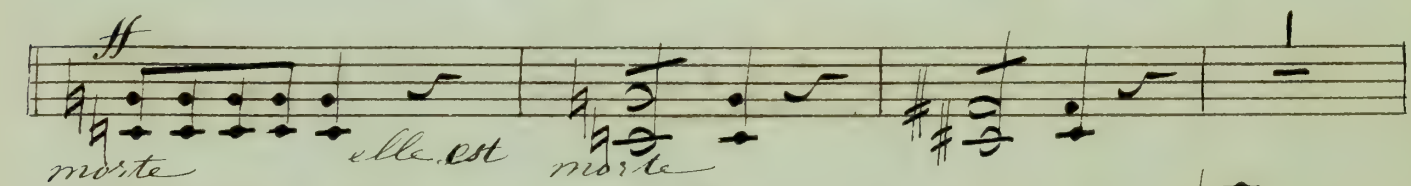
Key markings and annotations include:

- pp* (pianissimo) on the third staff.
- ff* (fortissimo) on the second staff.
- voynis* and *vo 2* on the fifth staff.
- un peu retenu* on the seventh staff.
- p* (piano) on the seventh staff.
- pp* (pianissimo) on the ninth staff.

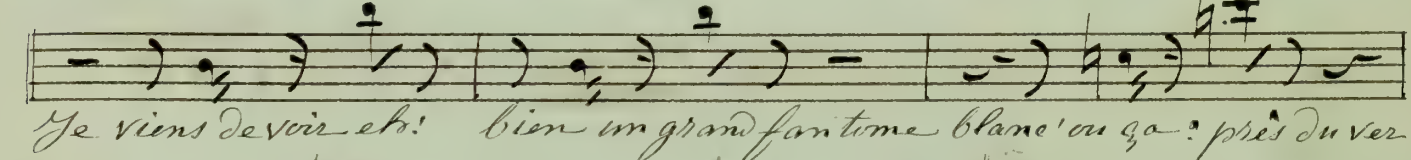
The score concludes with a double bar line and a final note on the thirteenth staff.



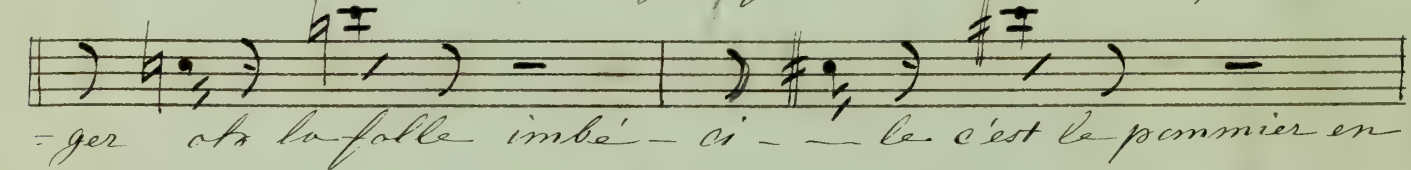
Je n'en puis plus et je suis



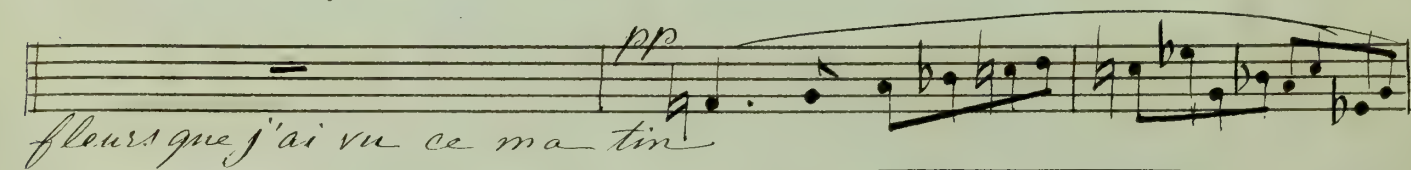
morte elle est morte



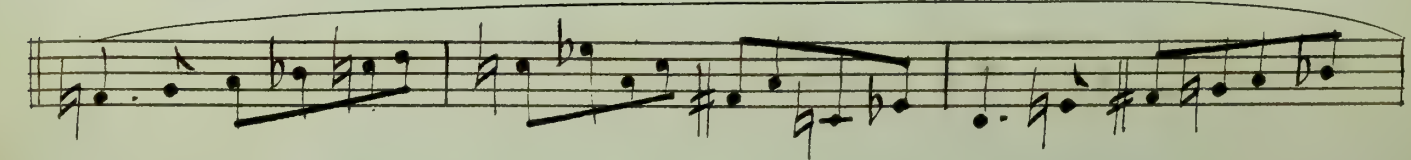
Je viens de voir eh! bien un grand fantôme blanc' au ga: près du ver-

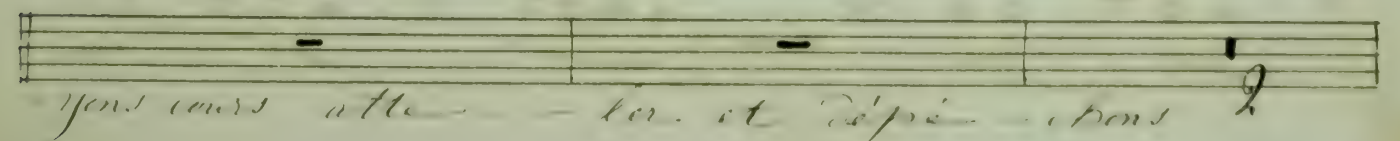
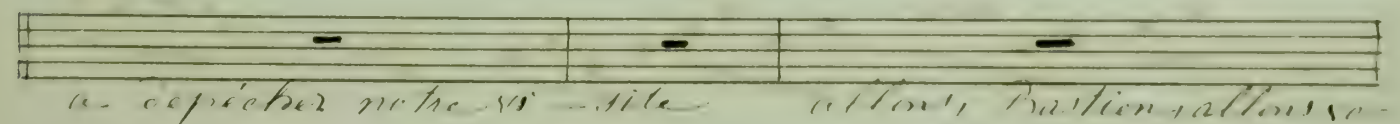
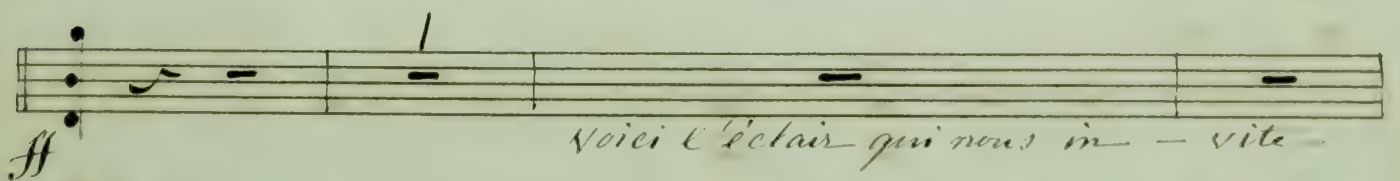
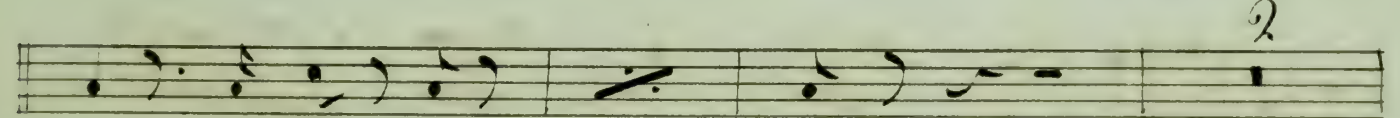
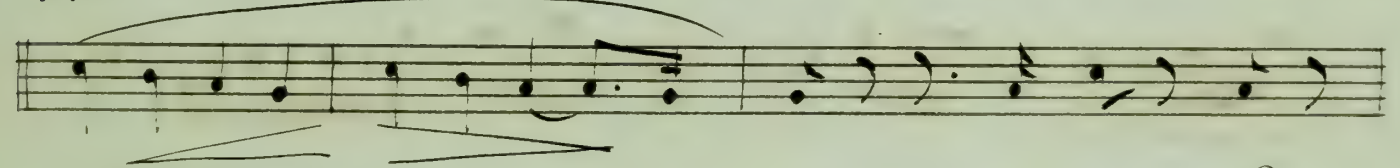
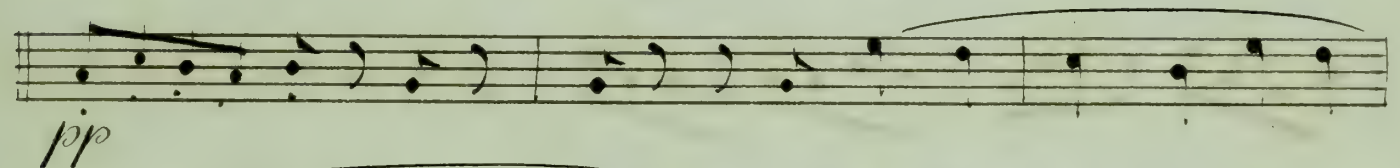
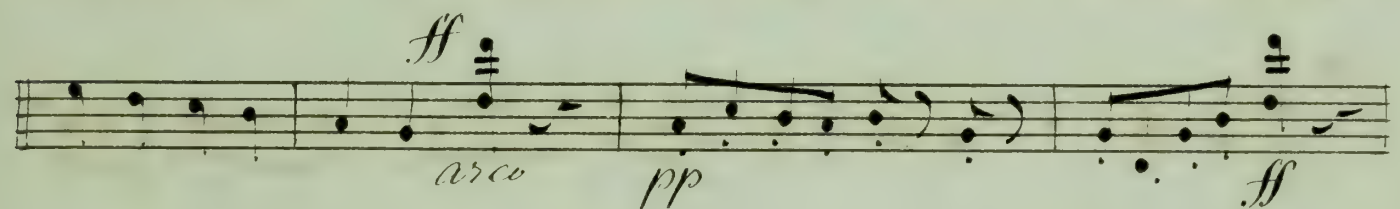
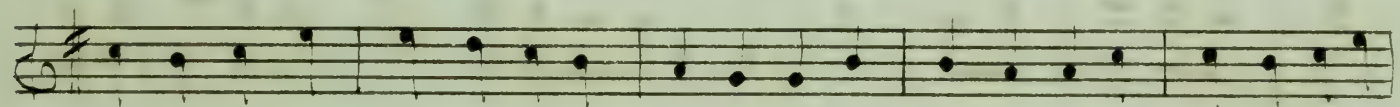
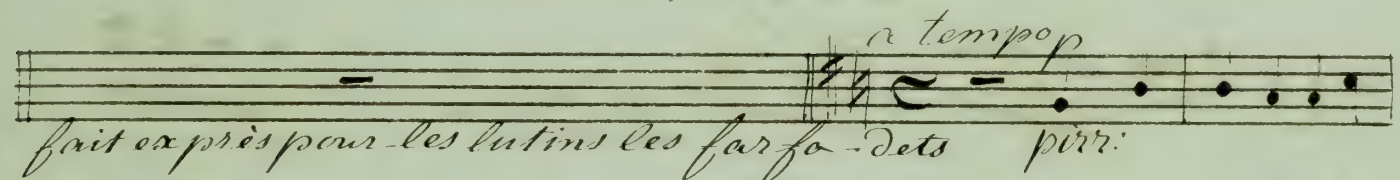
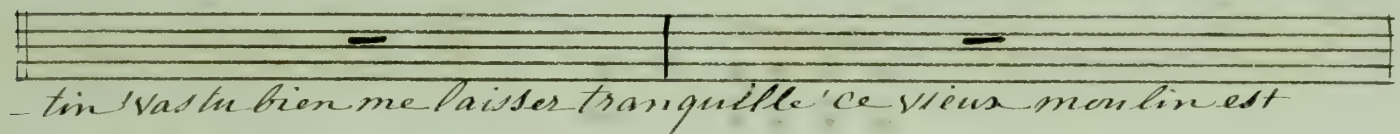
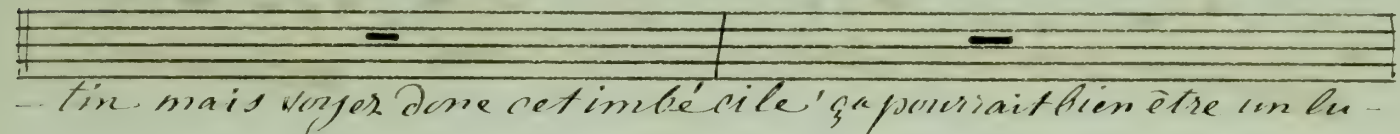
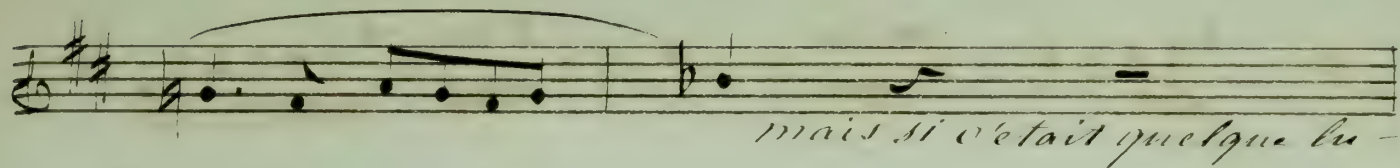


-ger c'to la folle imbe'- ci - - le c'est le pommier en



fleurs que j'ai vu ce ma tin





pp

mon parrain *ff* *la - bien! il faut! - et!*

bien *pp*

pp

mon filleul *ff* *la - bien! il faut et!*

bien *pp*

ff *p*

C'est le tonnerre ce me semble allons, viens donc, allons en-

-semble *pp*

pp *ff*

S'il me faisait la cour

N° 3

ff *pp*

pp *ff*

suivre *ff* *a tempo*

pp *ff* *pp*

Ball:

Comment il ar-rive et comme il s'en va

a tempo
pp
va
Rall.
a tempo
ff
S'en - va
arco
ff
pp

Suivre
ff
à tempo
pp
ff
pp

Rall.
a tempo
Je sais moins en - core comme il s'en va
pp
rall.
S'en -
a tempo
ff
arco
va

Ca suffit... bon voyage.

N° 4
Andante
pp

Recit *ppizz:*
personne là bas dans le moulin point de bruit point de lu-

Moderato
-miere Y'ai grimpé la chaus-sée et par un tel moyen,

Ani^{no} mesurée *p arco*
ici j'arrive avec mys-tère *p>* *p>* *p>*

Piu mosso *Ani^{te} sostenute*
pizz nous allons voir et me voi-ci! *pp arco*

Musical staff with triplets and slurs.

Musical staff with triplets and slurs.

Musical staff with triplets and slurs.

Musical staff with slurs and accents.

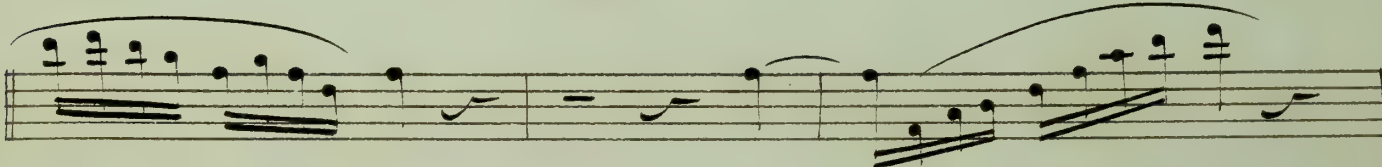
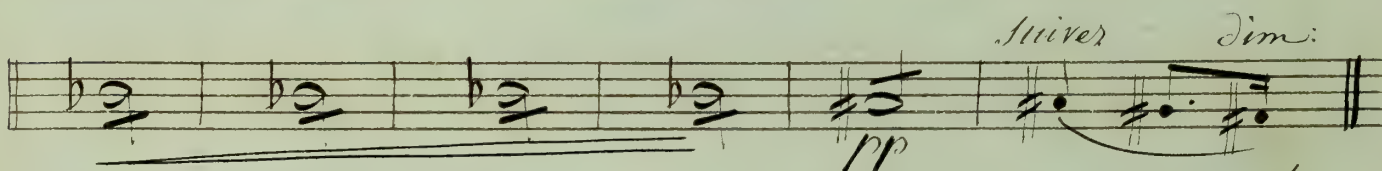
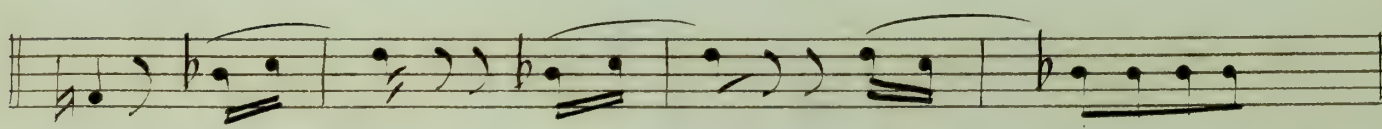
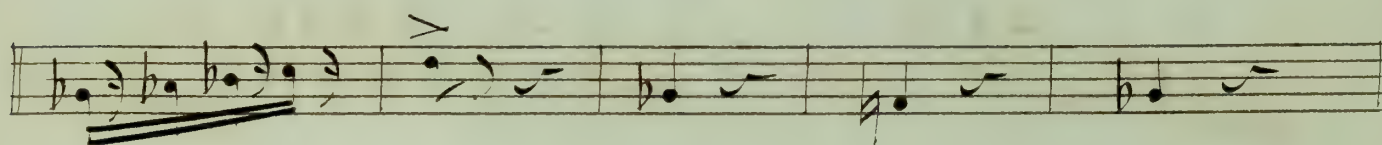
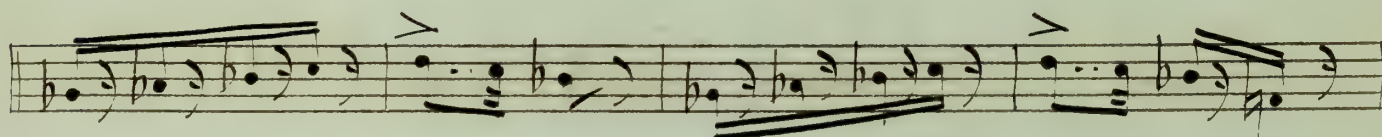
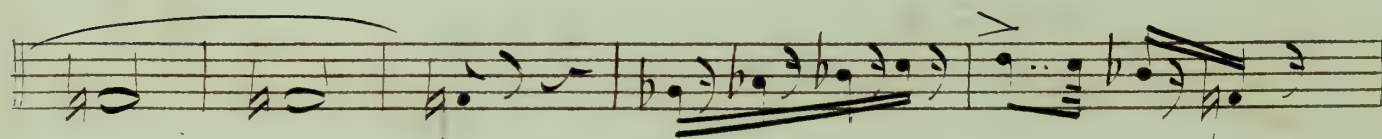
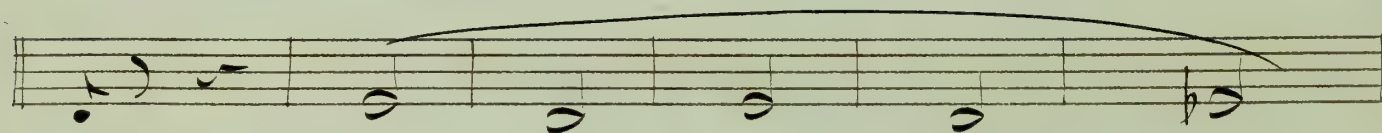
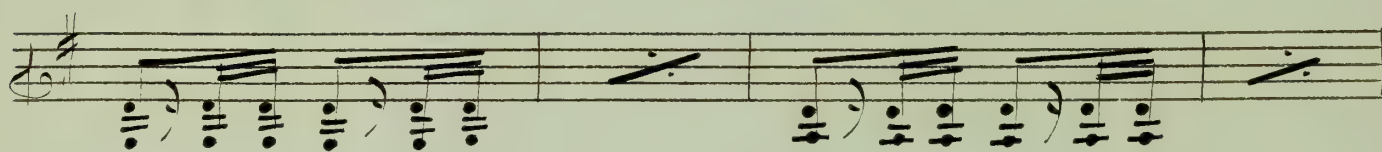
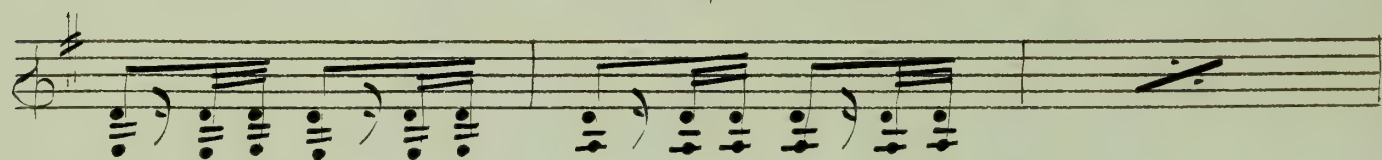
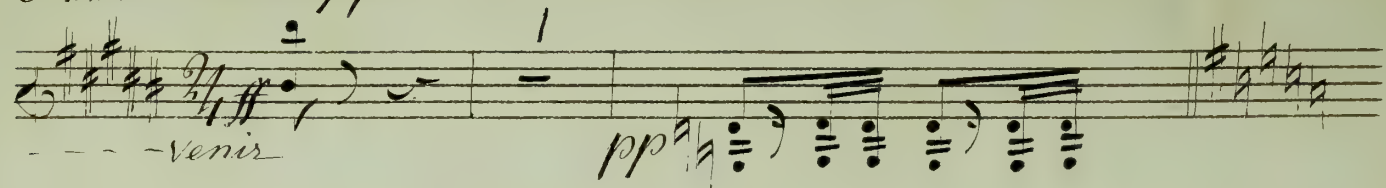
p *p*
vœux et mes a-mours pour mes

Molt:
vœux pour mes vœux et mes a-

a tempo
-mours

pp *cresc.* *Molt:*
Musical staff with slurs and accents.

67.

All^o non troppo

pour mes vœux mes a-

mours pour mes vœux pour mes vœux et mes a=

mours pour mes vœux mes a=

a tempo

mours ff

Voyons! écoutons bien!

N°5

Ancante

p

m

me file est

L. J.

folle, la peur qui me poursuit et pourtant sur ma po --

= rôle f > pp un peu retenu pp c'est le vent

c'est le vent ff > p

ff p

ff pp p

diminu

And^{te} *pp*

Mod. animé
Cento Je- tis *pp*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ff

p

Je suis trop bonne tu n'es qu'un trem-
-peur pourquoy ma mi- gonne et accés d'hu- meur

cim: *>*

2

2

1

2

Handwritten musical score on page 94, featuring vocal lines with lyrics in French and piano accompaniment. The score includes dynamic markings like *pp*, *ff*, and *cresc.*, and tempo changes like *1^{er} tempo* and *plus lent*.

cresc. *ff* un galant trépas =

pp de l'amour pour un mort ab! je suis con =

Aniante

- tent hein?..plai-il j'avais cru quoi

Donc? n'est tu pas enten-du rien non rien! écou-tons

1^{er} tempo

c'est le vent

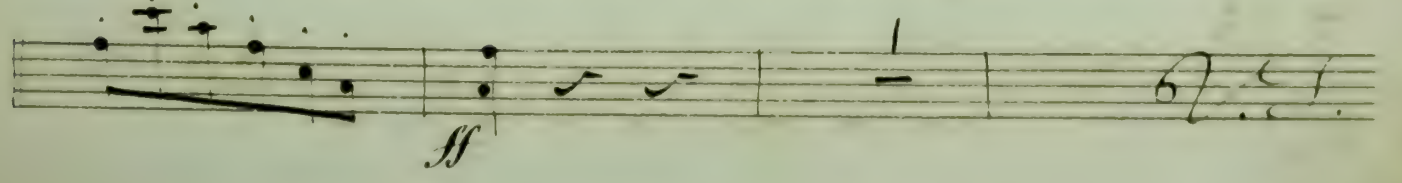
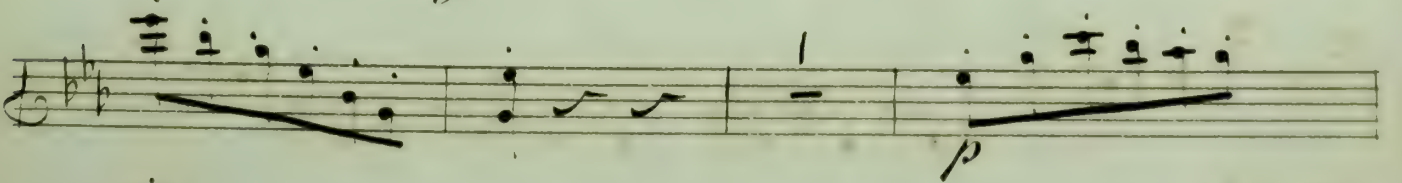
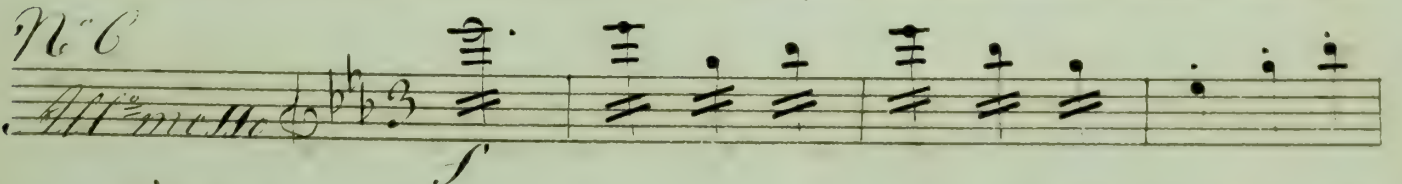
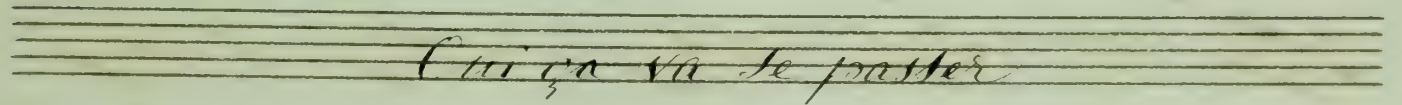
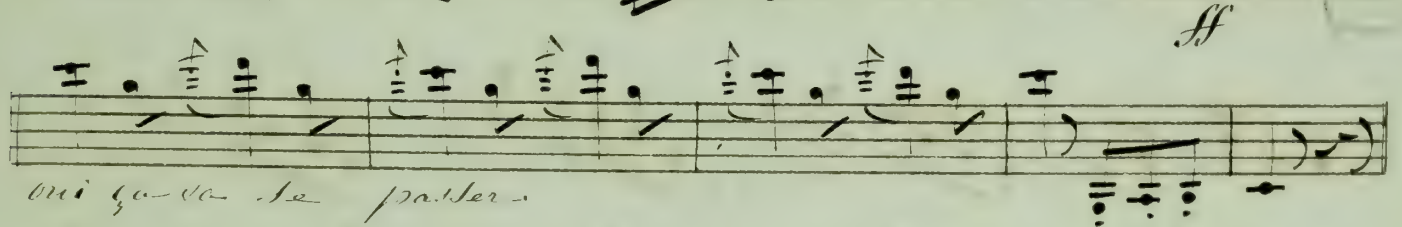
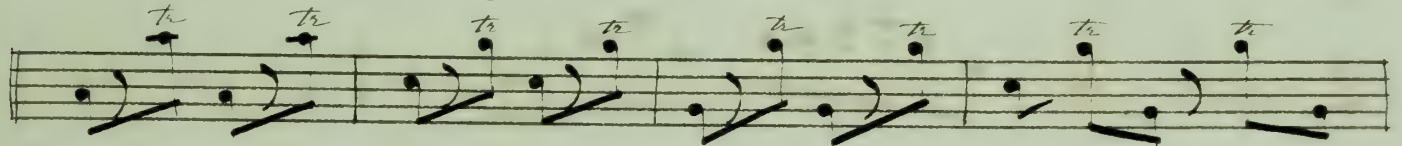
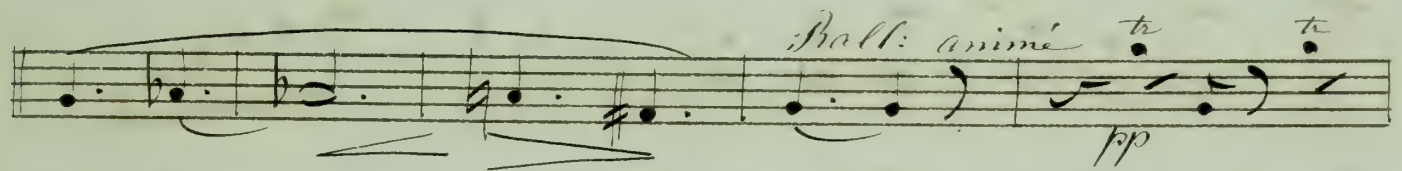
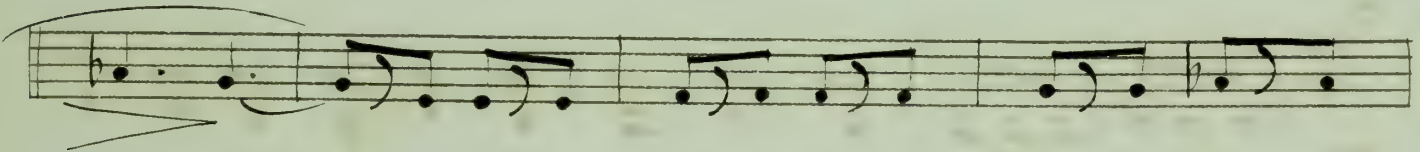
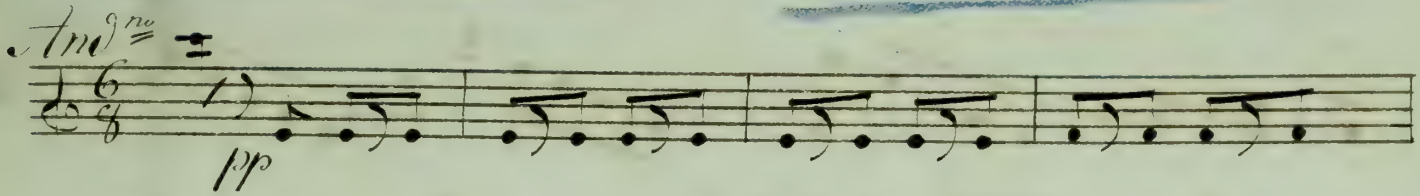
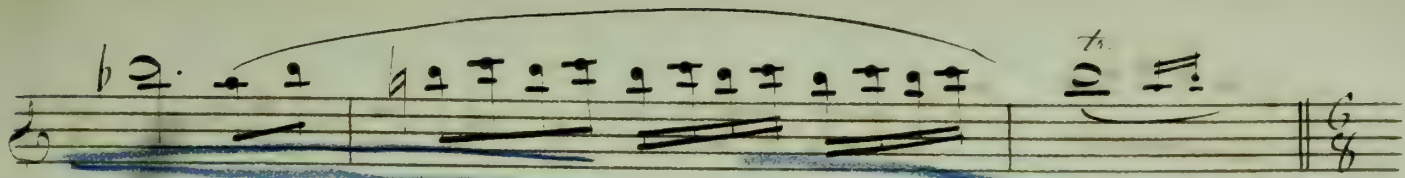
pp *ff* Ba =

- bet pot-tron Ba-bet trom-peur *ff* Ba =

plus lent *pp*

= bet rapprochons nous et nous aurons moins

peur



Handwritten musical score on page 26, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings.

The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and triplets. Dynamic markings are present throughout the piece, including *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *f* (forte). The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the staves. The time signature is not explicitly shown but appears to be 4/4 based on the note values and bar lines.

The first system (staves 1-2) begins with a *pp* marking. The second system (staves 3-4) features a *ff* marking. The third system (staves 5-6) includes a *p* marking. The fourth system (staves 7-8) includes a *f* marking. The fifth system (staves 9-10) includes a *pp* marking. The notation is dense and complex, with many slurs and triplets, suggesting a technically demanding piece.

67.5.1

et cin-quante ans plus tard autre sorcelle =

-rie De la lu - - - tine confre -

-rie tou-jours tou-jours vo =

=yons a - chève ton dis - cours

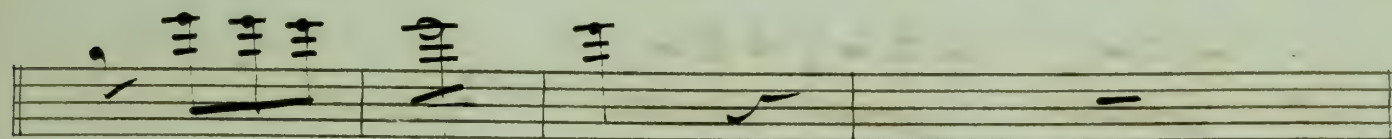
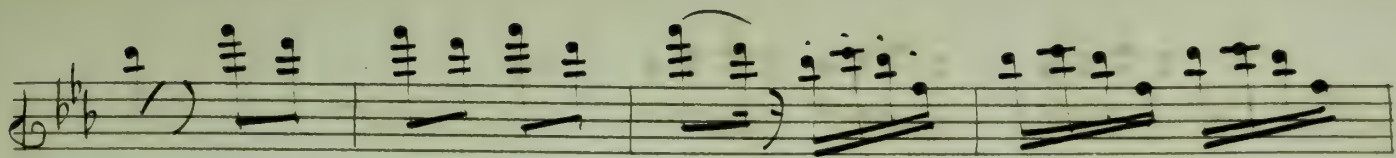
pp

Crémolo

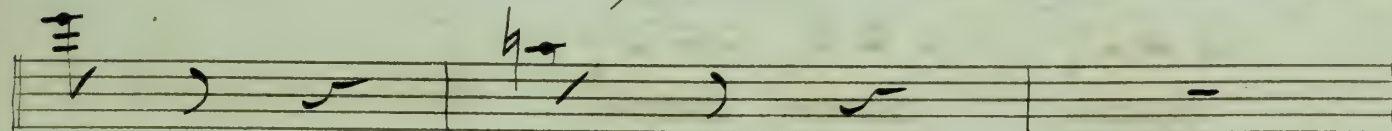
Crémolo

Handwritten musical score on page 29. The score consists of several staves of music, primarily in treble clef with a key signature of two flats (B-flat and E-flat). The music includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). Performance instructions like *Crescendo* and *All* are present. The lyrics are written below the staves and include "heu! heu! heu!", "vous - tons", and "vous". The score concludes with a double bar line and the initials "F.F." written below the final staff.

This page contains a handwritten musical score for ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in sixths or eighths. The key signature has two flats (B-flat and E-flat). The score includes several dynamic markings: *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks such as slurs and accents. A triplet of eighth notes is marked with a '3' above it on the seventh staff. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a few small stains.



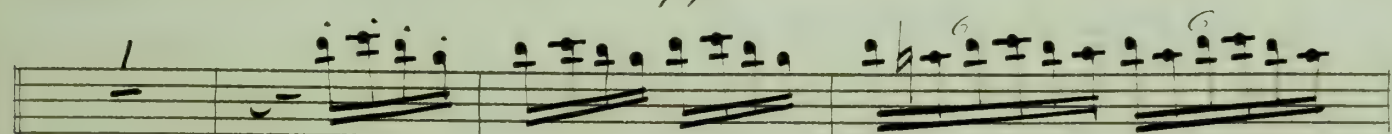
quel est donc tout ce ta =



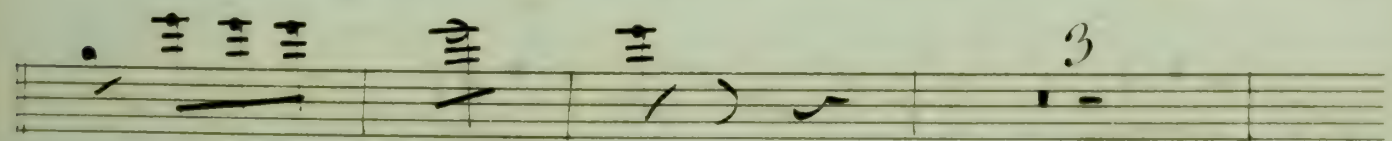
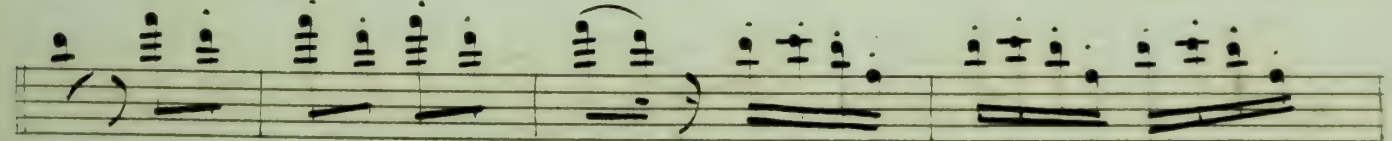
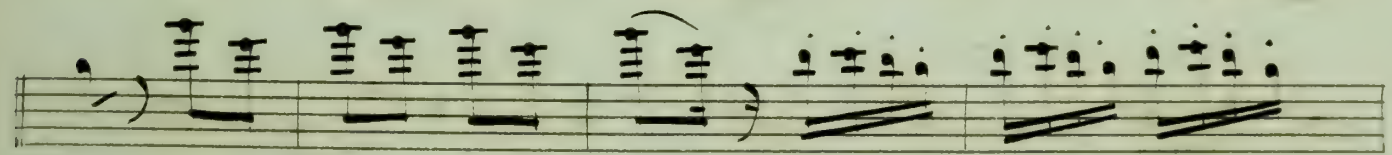
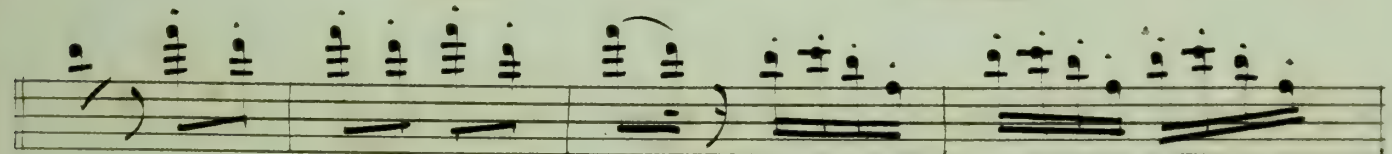
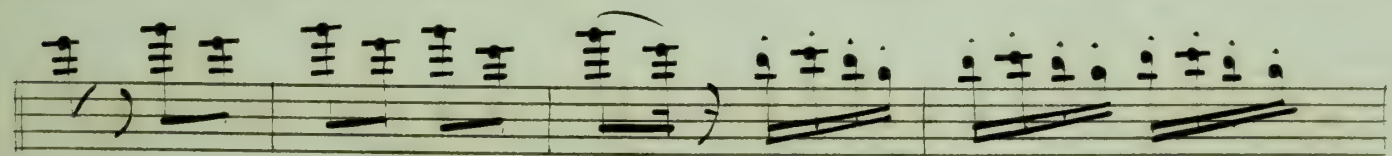
= page? quel bonheur? et mon par-rain? qui est ce



Donc? c'est le moulin pp



pp cresc:

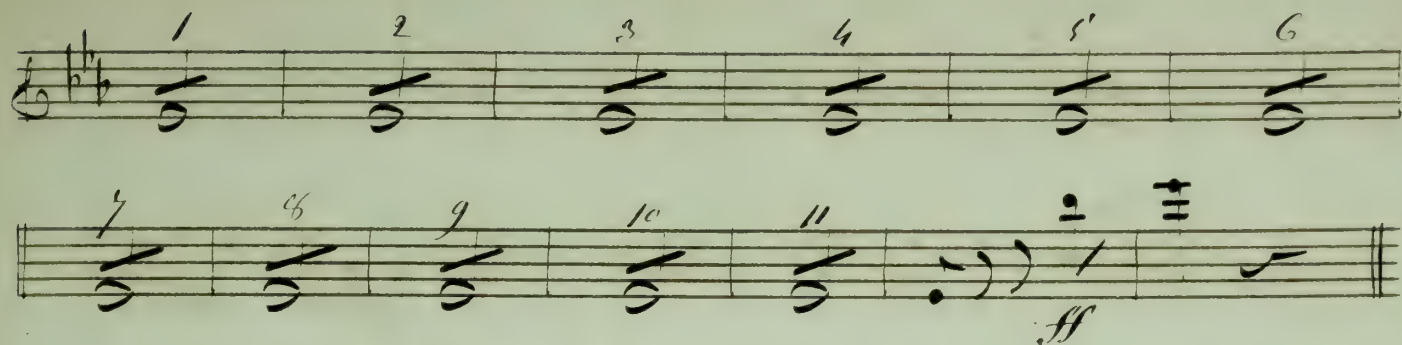


V.I.

Handwritten musical score on page 32, featuring multiple staves with notes, rests, and dynamic markings.

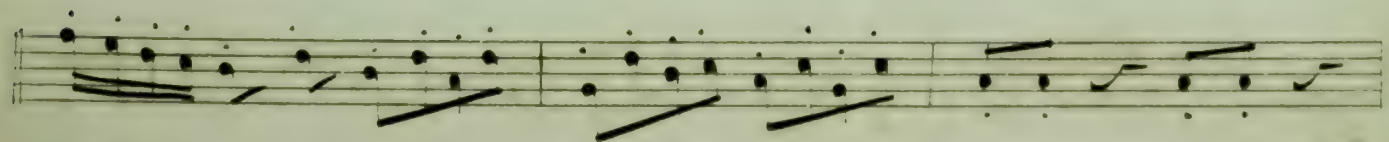
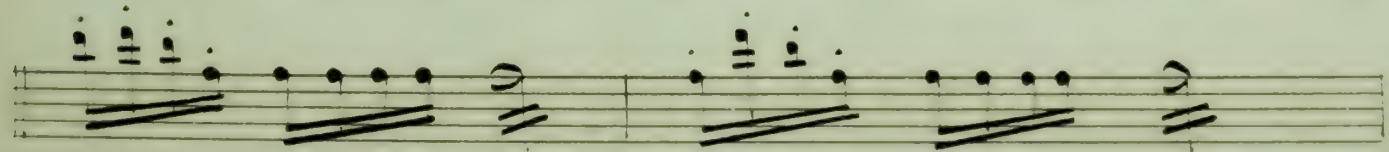
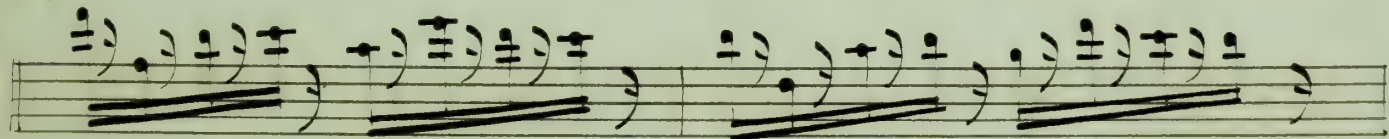
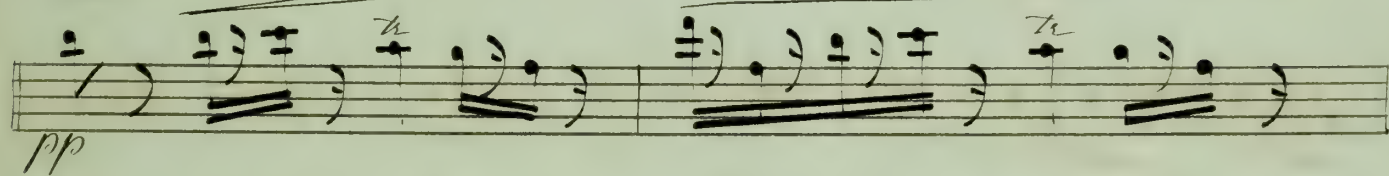
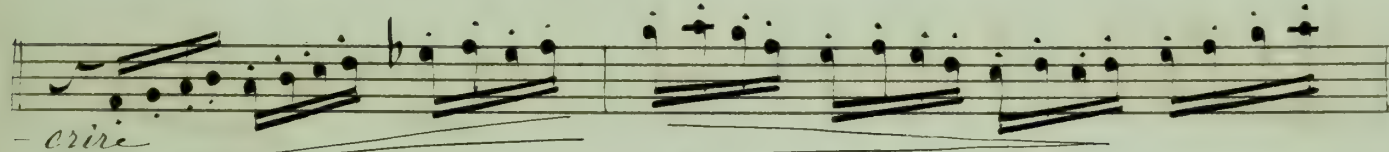
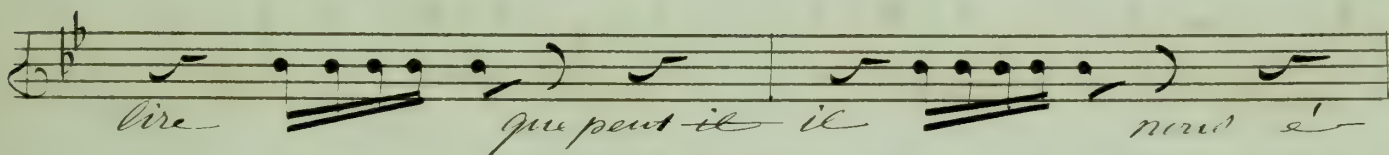
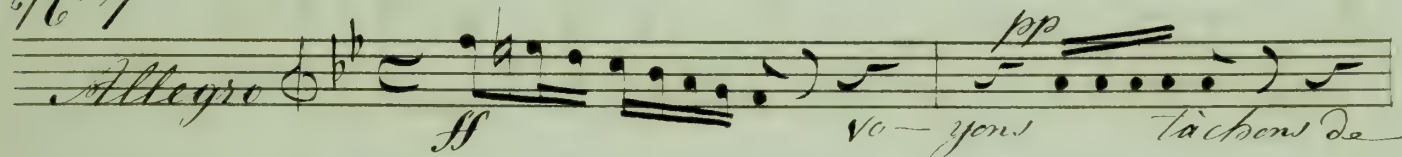
The score includes the following markings and lyrics:

- pp* (pianissimo) at the beginning of the first staff.
- il fal-lait seule-* (it was alone) at the end of the fourth staff.
- ment fer-mer le réter-voir vions at-tens nous! car-* (ment to close the reservoir, let's wait for us! because) at the end of the fifth staff.
- rall:* (rallentando) above the sixth staff.
- Allto andte* (Allegretto andante) above the sixth staff.
- cher bien volen-tiers bon-soir* (dear, willingly, good evening) at the end of the sixth staff.
- arco* (arco) below the eighth staff.



Au Bastion, au Ballot

N° 7



9.9

Handwritten musical score on page 94, featuring ten staves of music. The notation includes various dynamics and articulations:

- Staff 2: *ff* (fortissimo)
- Staff 3: *p* (piano)
- Staff 4: *pp* (pianissimo)
- Staff 8: *pp plus lent* (pianissimo, more slowly)
- Staff 10: *mf* (mezzo-forte)

The vocal line (Staff 8) includes the following French lyrics:

C'est signé Mar -- celin le -'d'fant mon cou =
 = sin Marcelin Marce -- lin Marcelin Marce --
 = lin comment dans l'autre monde veut il qu'on lui re -
 = ponde monsieur

Handwritten musical score for a piece titled "La dolida". The score is written on three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and bar lines. The second and third staves continue the musical composition. The handwriting is in ink on aged, slightly yellowed paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bottom staff begins with a bass clef and a key signature of one sharp (F#). The bass line is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staves. The handwriting is in ink on aged, slightly yellowed paper.

Handwritten musical score on two staves. The first staff begins with the word "Fin" in blue ink. The music consists of a melody line with eighth and sixteenth notes, and a bass line with chords and single notes. The second staff begins with the word "Animé" in blue ink. The music continues with a similar melodic and harmonic structure, featuring eighth and sixteenth notes in the melody and chords in the bass.

Andr.

Trill.
ff \sharp \sharp \sharp

And^{te} **ff** *o Ciel le sac qui se promène*

Voilà le sac qui se promène

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is in ink on aged paper. The staff is divided into measures by vertical bar lines. There are some slurs and ties connecting notes across measures. The overall style is that of a personal manuscript or a composer's sketch.

Presto:

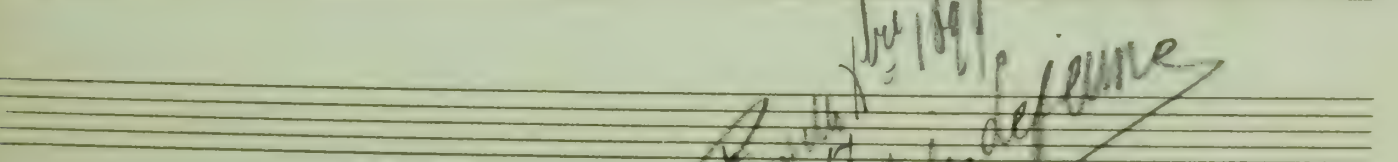
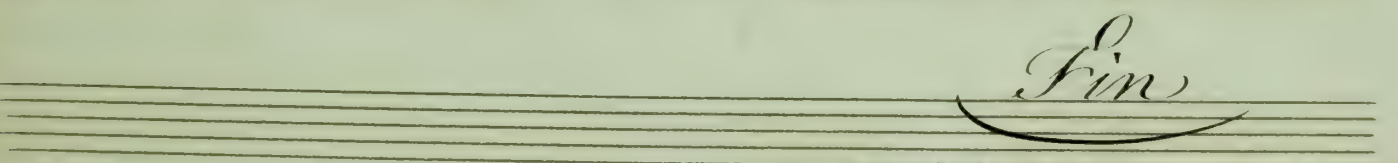
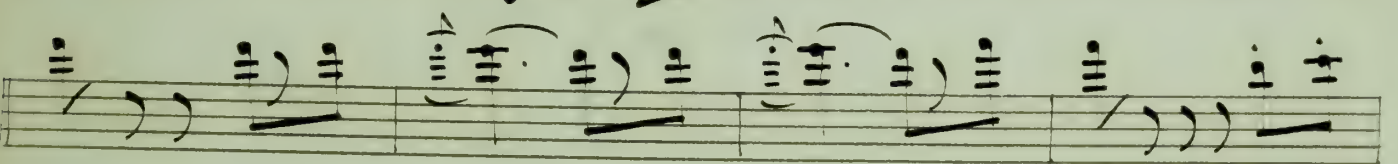
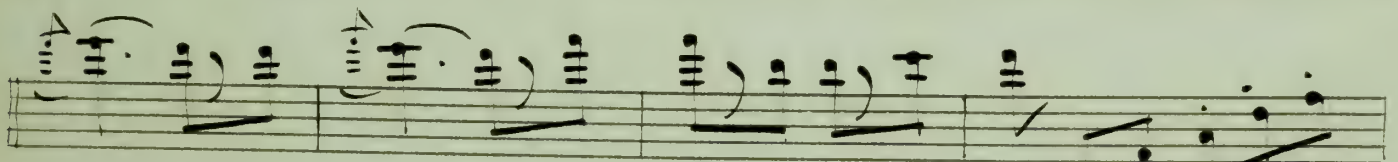
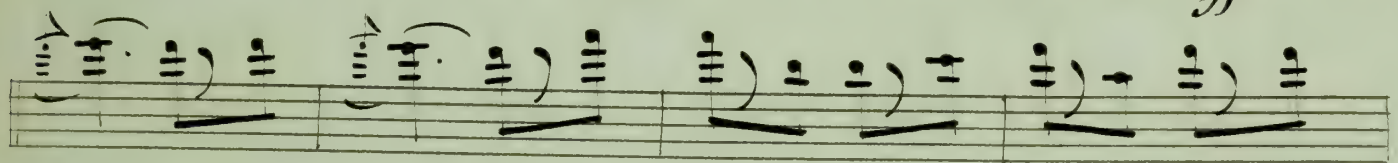
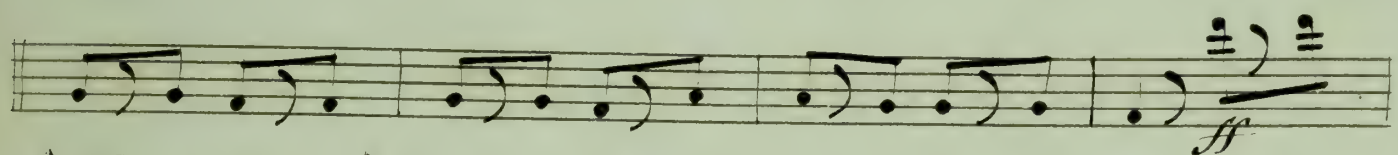
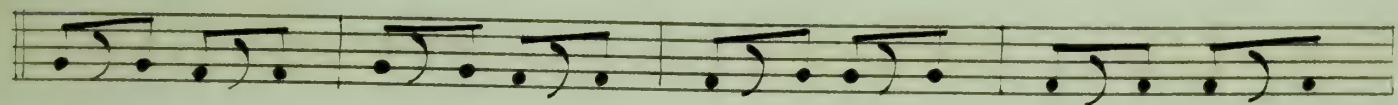
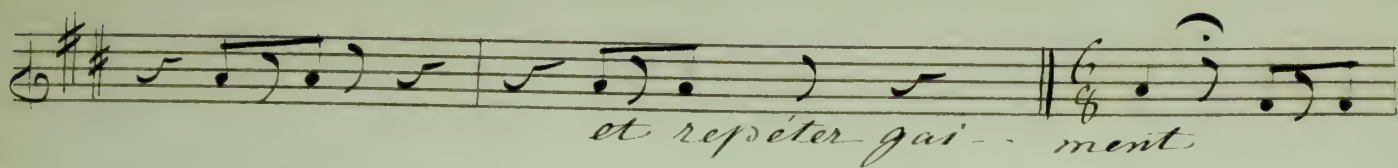
Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the page.

Dynamic markings and performance instructions include:

- pp* (pianissimo) at the beginning of the first staff.
- ff* (fortissimo) at the beginning of the second staff.
- ff* at the beginning of the seventh staff.
- sp* (sforzando) at the beginning of the eighth staff.
- sp* at the beginning of the ninth staff.
- sp* at the beginning of the tenth staff.
- ff* at the beginning of the eleventh staff.
- pp* at the beginning of the twelfth staff.

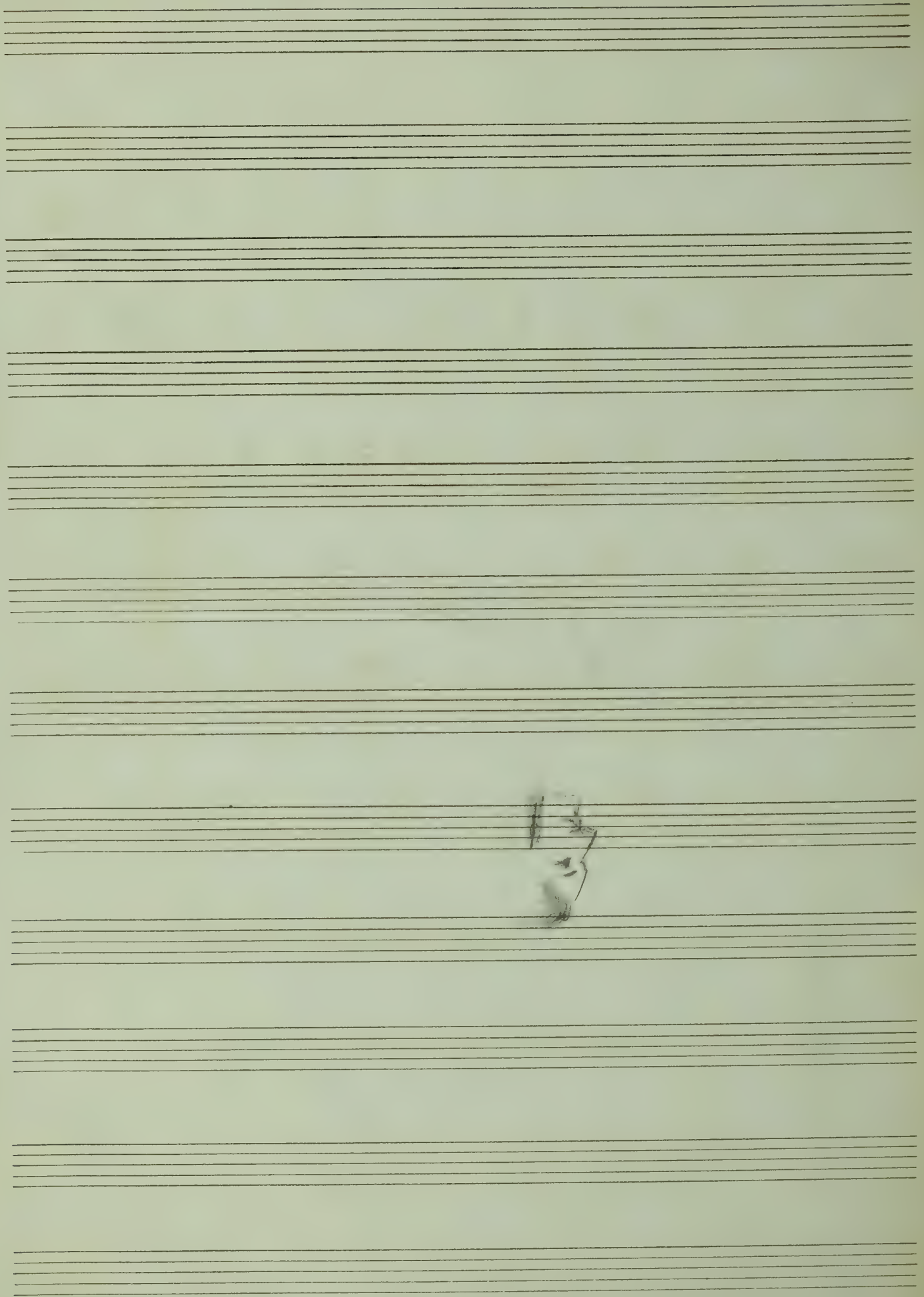
Other markings include:

- Cre. 10:* (Crescendo 10 measures) above the sixth staff.
- All^c* (Allegretto) above the seventh staff.
- Prêtenu* (Pretenu) above the tenth staff.
- f* (forte) at the beginning of the tenth staff.
- tr* (trill) above the twelfth staff.



Fin

Paris le 10/11/1891
Achille de laune



2^m Supra

1^r Violon,

Le Garçadet.

2^m Supra

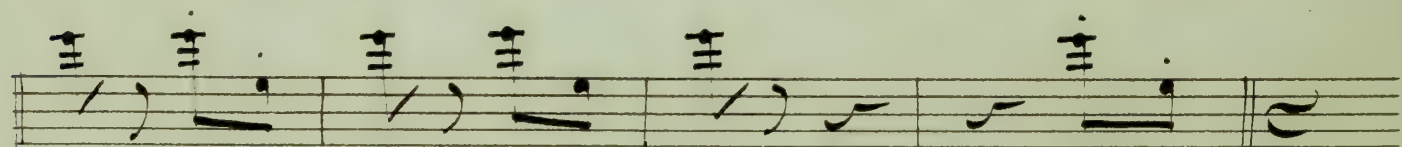
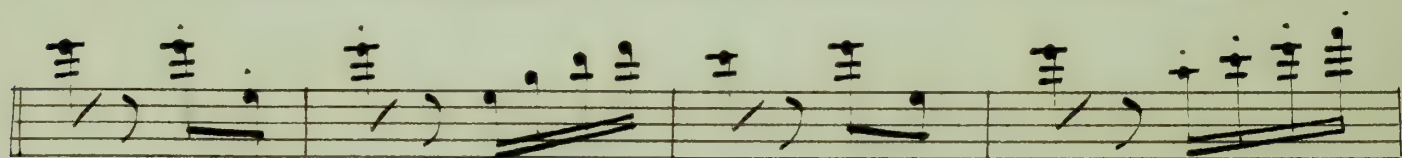
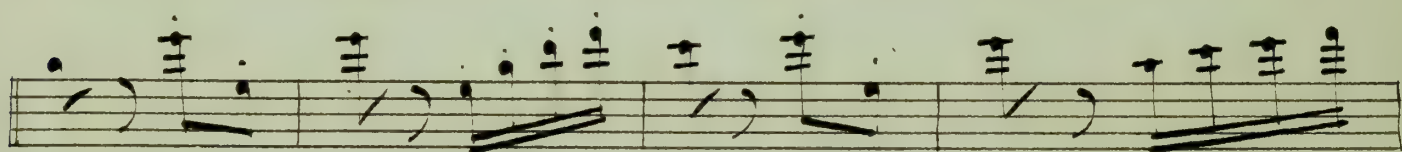
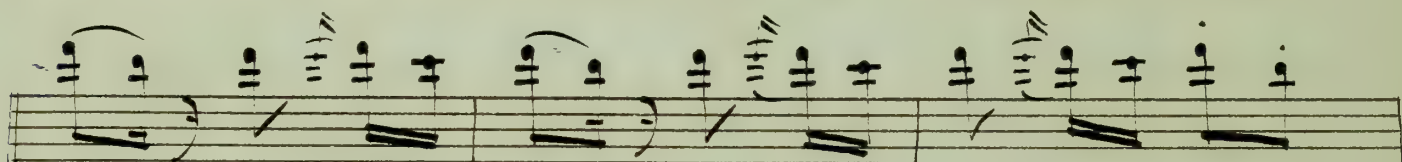
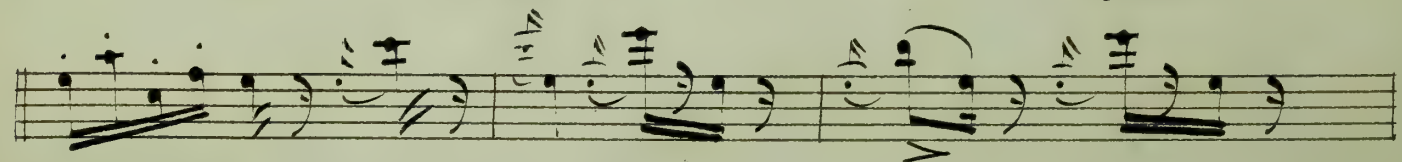
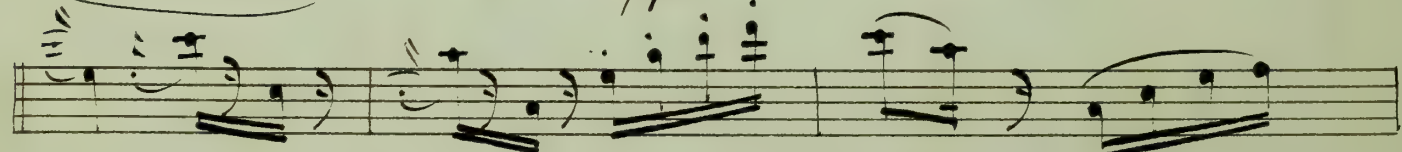
1^{re} Violon

2^e Trompette

Le Farfadet.

*Manuscrit de la Bibliothèque
Musique de la Ville de Paris
Département de la Musique
Bibliothèque de la Ville de Paris
Département de la Musique*

Durée 55 Minutes.

Violino 1^o*Overture**All.^o*
Con fuoco $\frac{2}{4}$ *ff**Ani^{te}* *non troppo.* *pp* *clar.**Rall^{mo} molto* *All.^o non troppo* *pp*

mm

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation. Dynamic markings include 'dim' (diminuendo) and 'pp' (pianissimo). There are also slurs and accents throughout the piece.

pp

V.I.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations include:

- Staff 1: *2*, *2*, *1*
- Staff 3: *3*, *3*, *1*, *3*, *3*, *2*, *3*
- Staff 4: *cres*, *4*, *5*, *6*, *7*
- Staff 8: *15*, *Clar.*
- Staff 9: *1st Viol.*, *pp*, *dim*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a fluid, handwritten style. Dynamic markings include "dim" (diminuendo) on the fourth staff and "pp" (pianissimo) on the seventh staff. There are also some handwritten annotations like "1" above the sixth staff and "pp" to the right of the sixth staff. The notation is dense, with many beamed notes and slurs.

Two empty musical staves at the bottom of the page. The top staff has a handwritten "V. 1." written in the center, and the bottom staff is completely blank.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of two sharps (F# and C#). The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others are rests. The notation is written in ink on aged paper. The first staff has a treble clef and a key signature of two sharps (F# and C#). The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others are rests. The notation is written in ink on aged paper. The first staff has a treble clef and a key signature of two sharps (F# and C#). The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others are rests. The notation is written in ink on aged paper.

2 2

1 2 2

1 3 2 3 4 5 6

Cresc:

ff

1

Handwritten musical score for five staves. The notation includes various chords, mostly triads and dyads, with some slurs and accents. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom. The handwriting is in ink on aged paper.

55m

N.º 1
Allegro ff

Handwritten musical score for six staves. The notation includes various chords, mostly triads and dyads, with some slurs and accents. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom. The handwriting is in ink on aged paper.

2)

Handwritten musical score for the first system, measures 1-6. The music is in treble clef with a key signature of two sharps (F# and C#). Measure 1 starts with a piano (*pp*) dynamic. Measures 2-3 contain a long melodic line. Measures 4-5 continue the melody with some rests. Measure 6 ends with a forte (*ff*) dynamic. The lyrics "à vos ordres mon par=" are written below measure 6.

Handwritten musical score for the second system, measures 7-8. Both measures contain whole rests. The lyrics "rain, à vos ordres mon par rain, nous dirons la chansonnette, nous dirons la cham=" are written below measure 7.

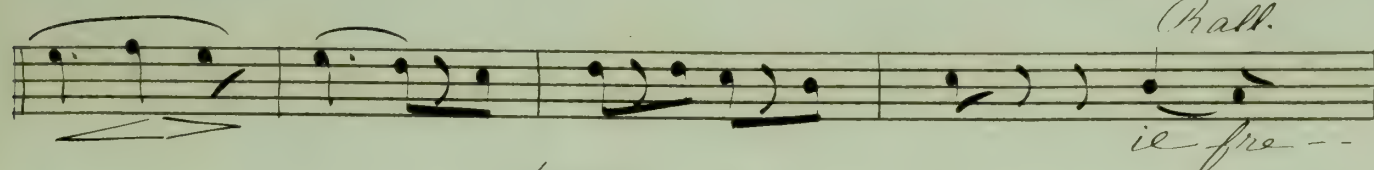
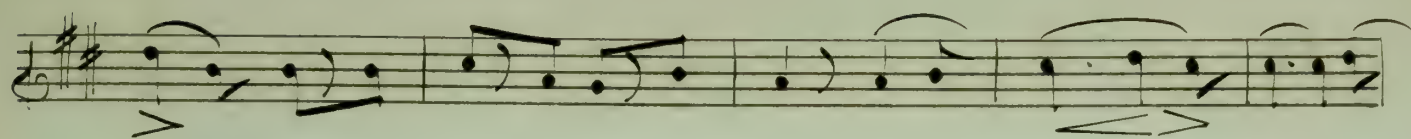
Handwritten musical score for the third system, measures 9-10. Measure 9 contains a whole rest. Measure 10 begins with a forte (*ff*) dynamic. The lyrics "nette, moi, L'aurette et puis babet, à chacun notre, couplet à chacun" are written below measure 10.

Handwritten musical score for the fourth system, measures 11-12. Both measures contain sixteenth-note passages. Measure 12 ends with a repeat sign.

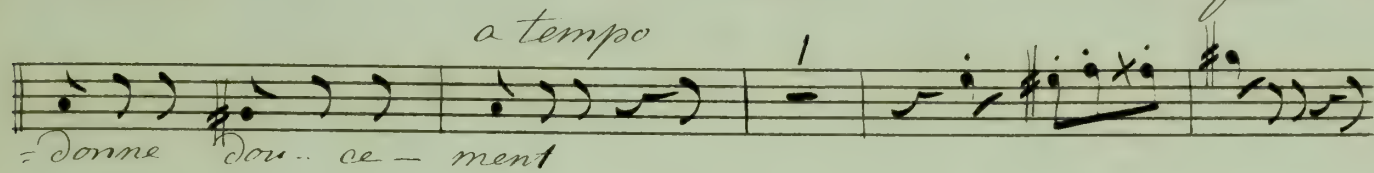
Handwritten musical score for the fifth system, measures 13-14. Both measures contain sixteenth-note passages with a '6' marking above the notes, indicating a sextuplet.

Handwritten musical score for the sixth system, measures 15-16. Measure 15 contains a whole rest. Measure 16 begins with a piano (*pp*) dynamic and a '1' marking above the notes, indicating a first ending.

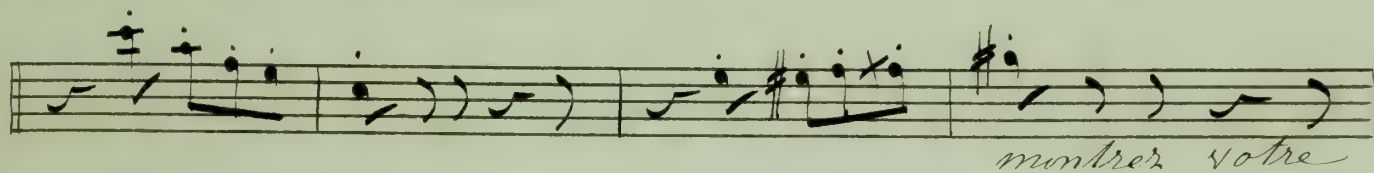
Handwritten musical score for the seventh system, measures 17-18. Both measures contain eighth-note passages with accents (>) above the notes.



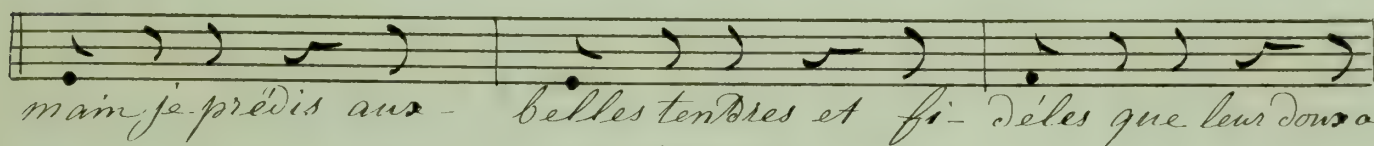
il fre --



= donne dou... ce - ment



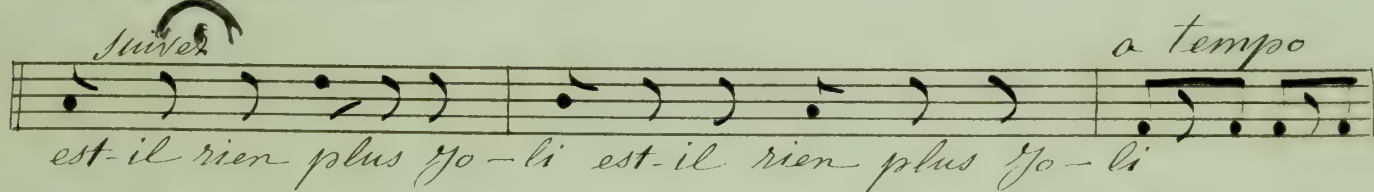
votre



main je prédis aux - belles tendres et fi - dèles que leur douce -

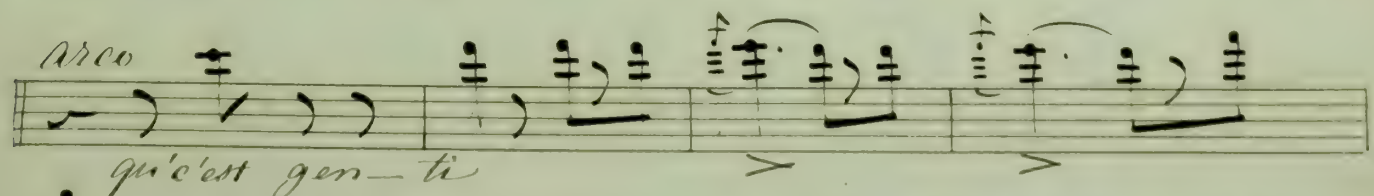
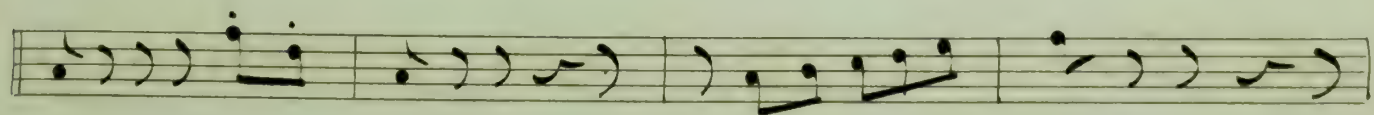


= mi deviendra leur ma - ri

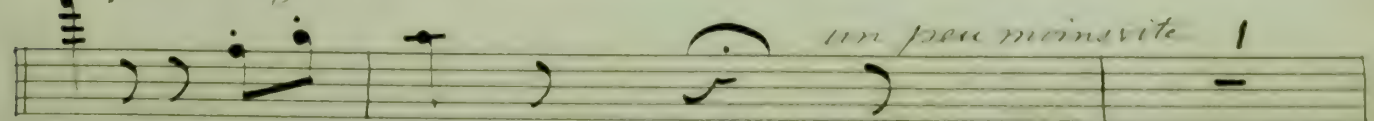


a tempo

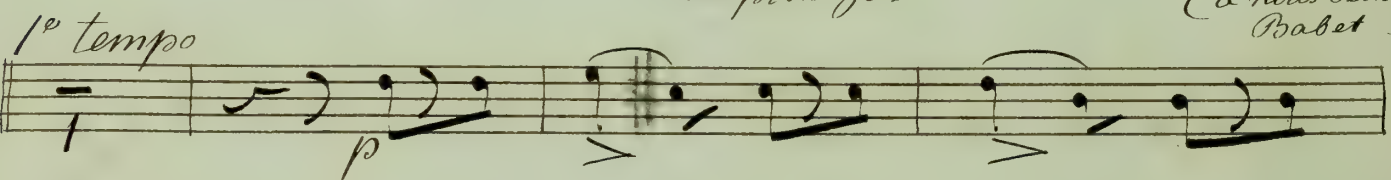
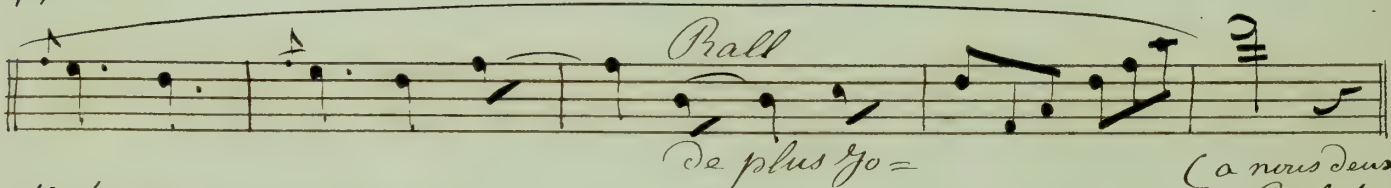
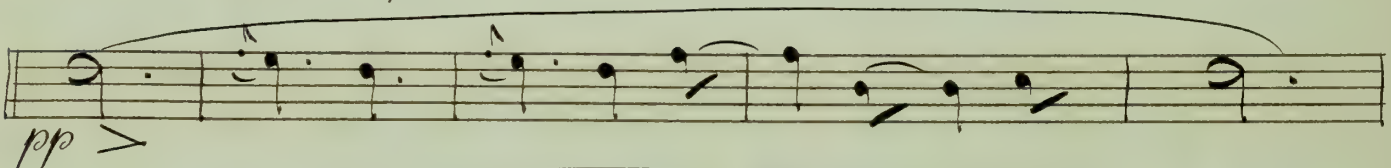
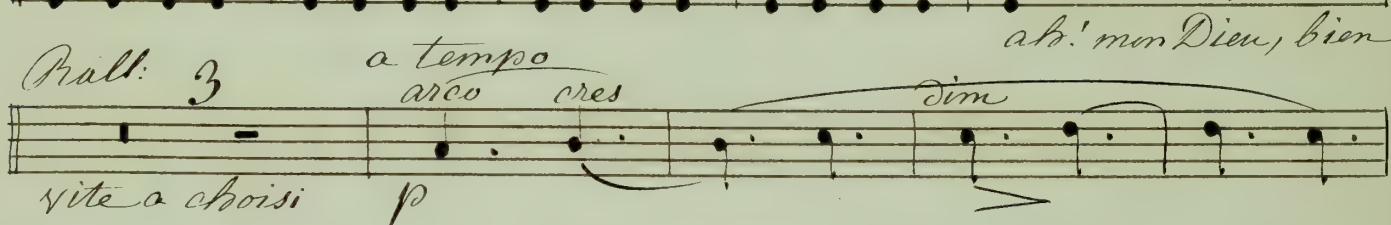
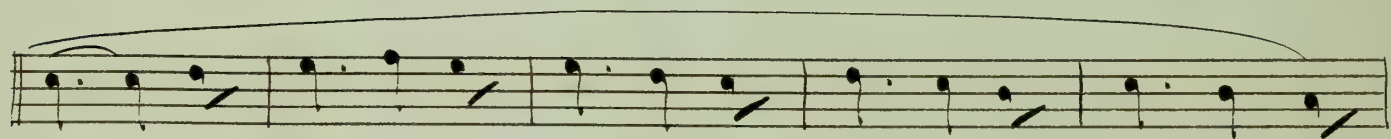
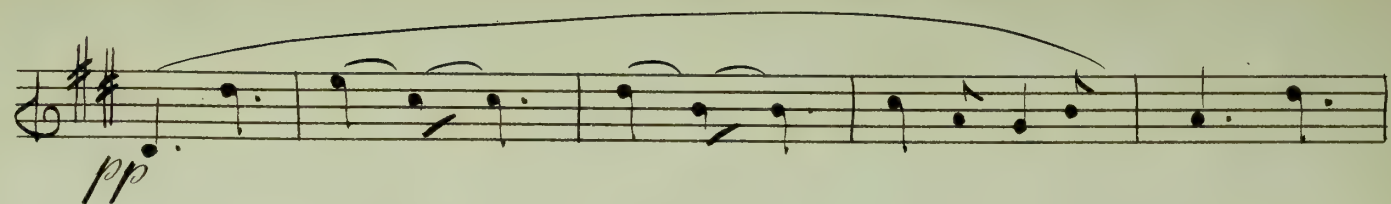
est-il rien plus Yo - li est-il rien plus Yo - li



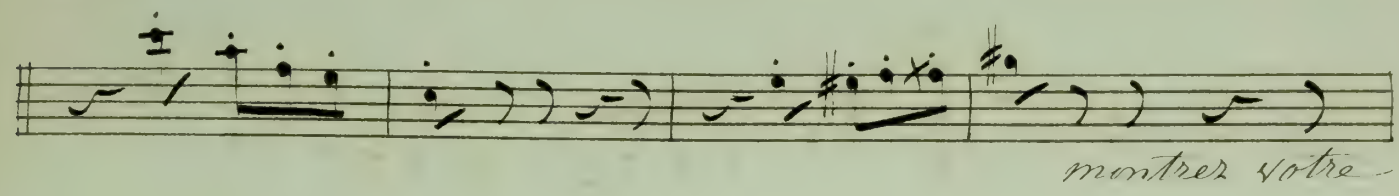
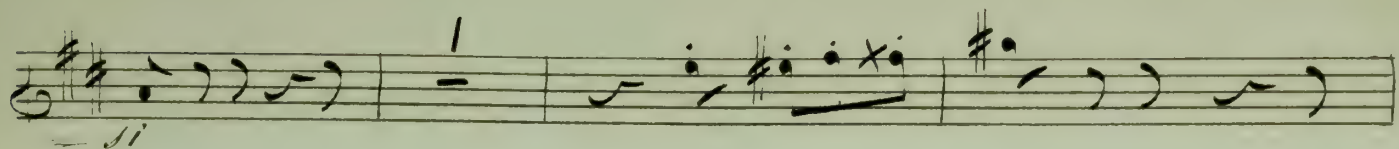
qu'est gen - ti



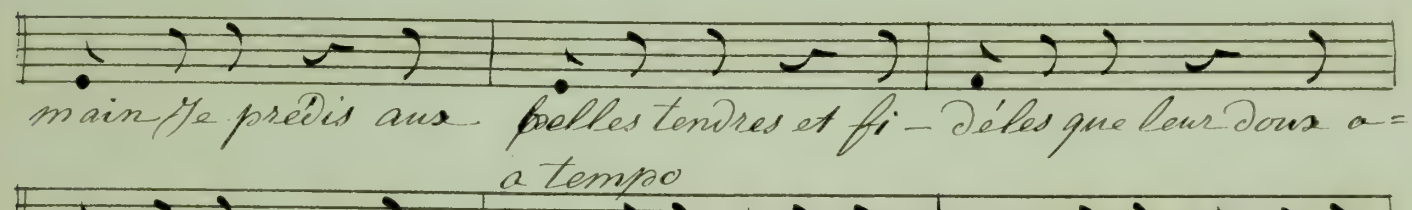
à votre - leur Laurette

1
H H

si

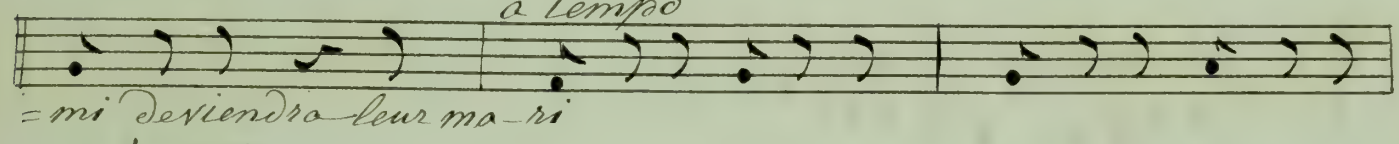


montrez votre



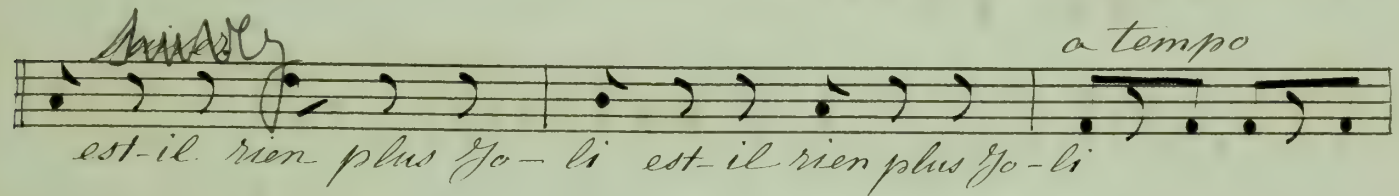
main je pr  dis aux belles tendres et fi- d  les que leur doux a-

a tempo



= mi deviendra leur ma- ri

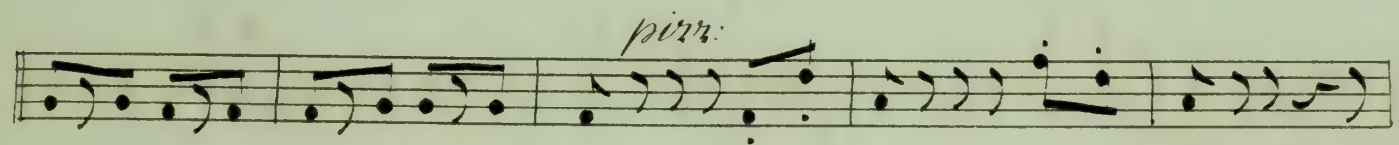
~~And  ly~~ a tempo



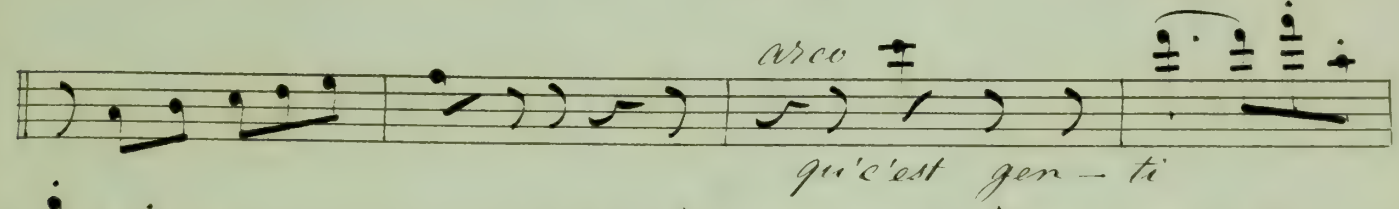
est- il rien plus Go- li est- il rien plus Go- li



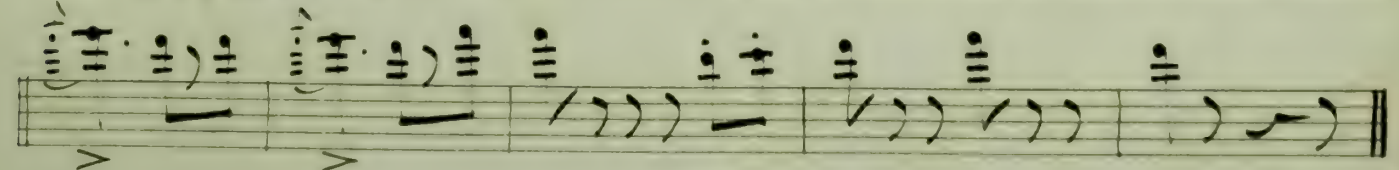
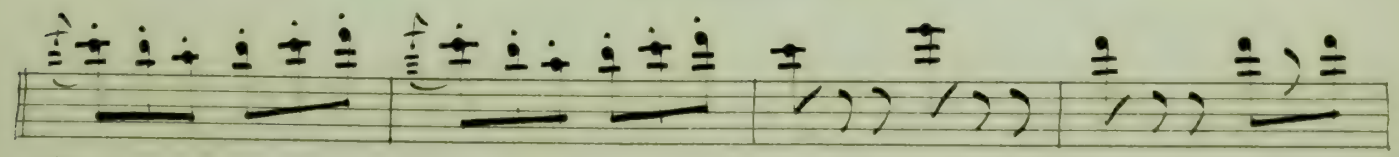
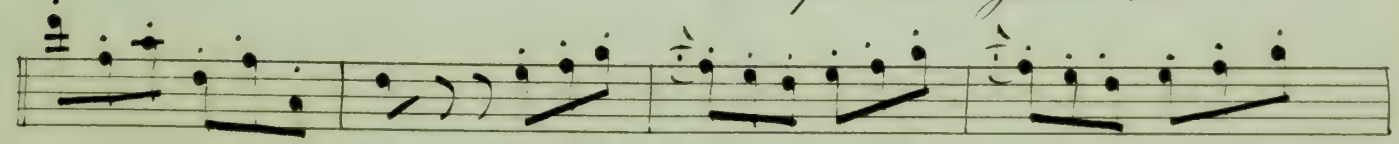
pi  :



arco



qu'c'est gen- ti



24. 102

Simplement ce que j'entends dire

No 2

Allegro **ff**

Ce vieux moulin est fait exprès pour les lutins les farfa-
 = Dets Je n'aime pas tous ces ca-
 = quets de revenans de farfa Dets **pp**

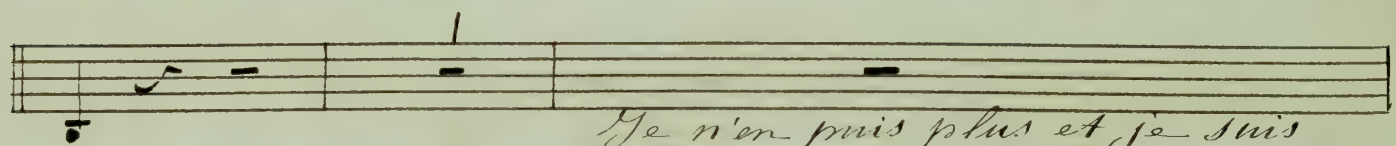
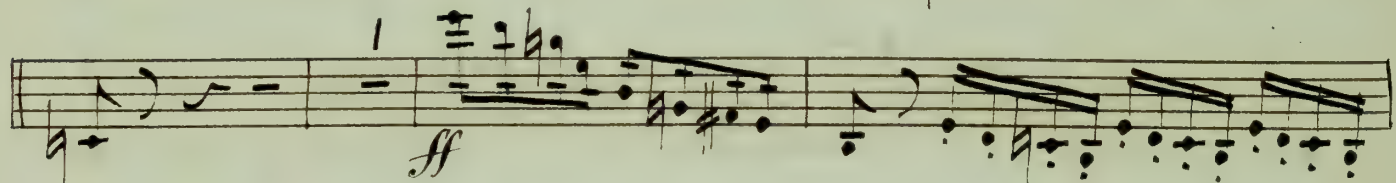
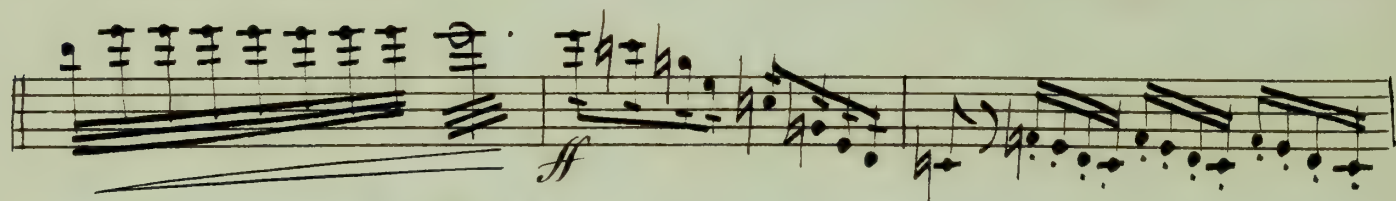
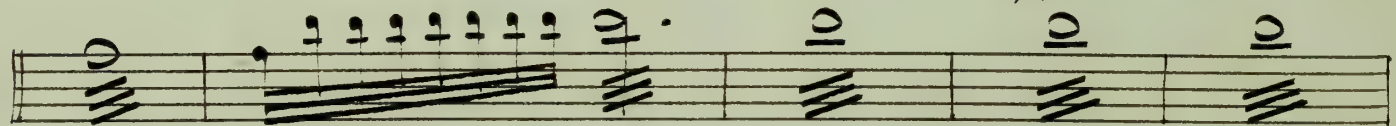
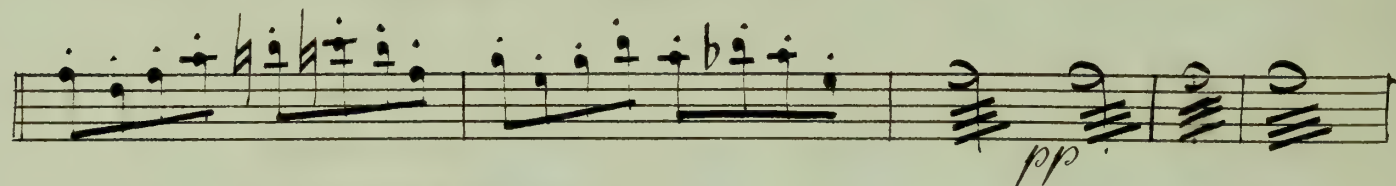
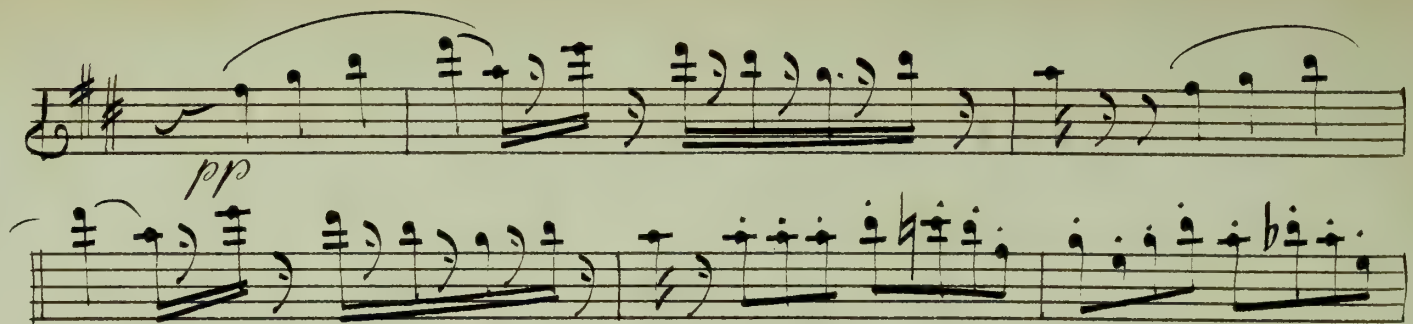
Bratt.
 Dim.: Y'y vais mais j'ai grand
 un peu retenu
 peur **pp** **ff** **pp** **arco**

Handwritten musical score on page 13, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

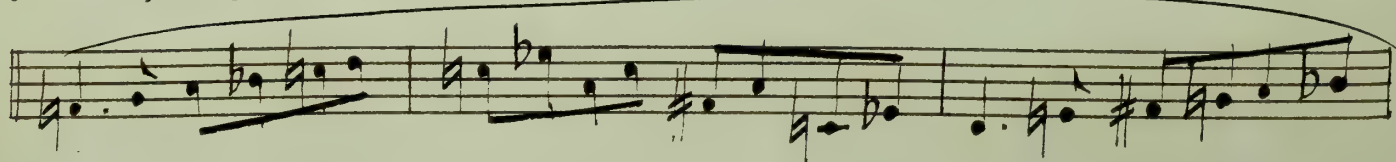
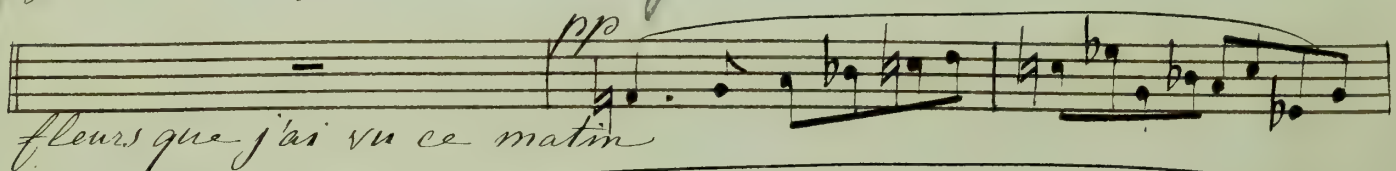
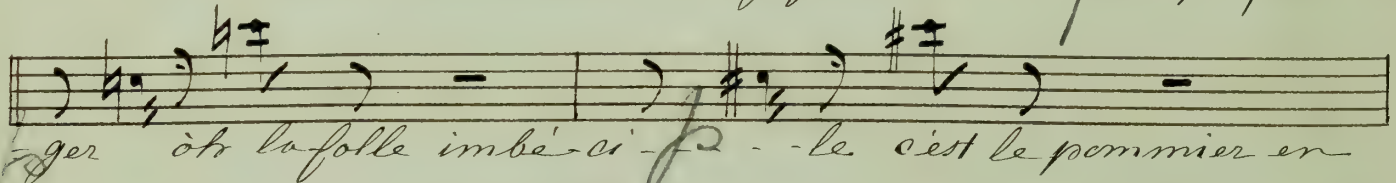
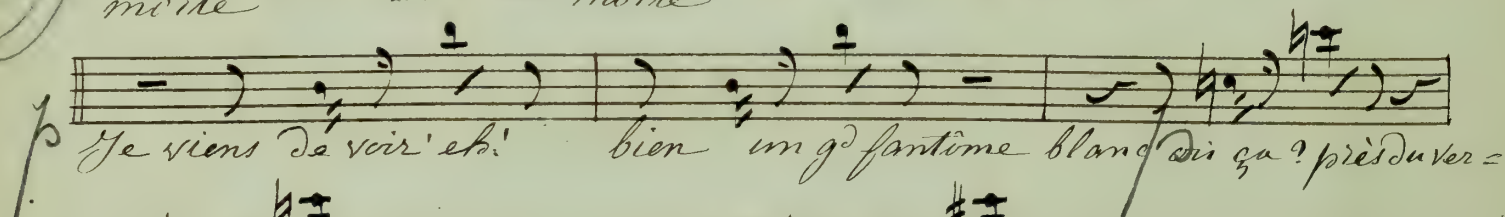
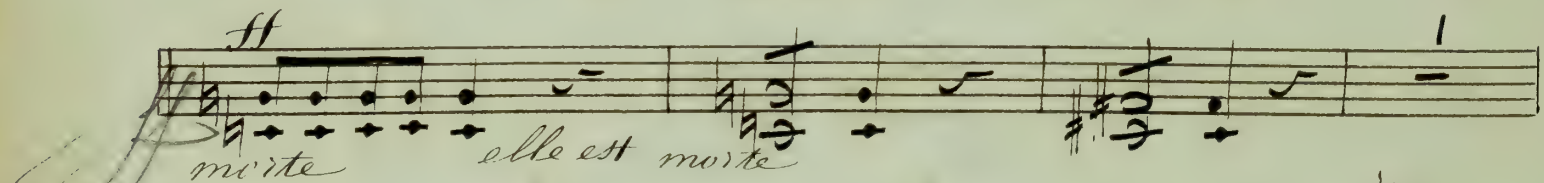
Annotations and dynamics include:

- ff* (fortissimo) on the second staff.
- pp* (pianissimo) on the third staff.
- ff* (fortissimo) on the sixth staff.
- un peu retenu* (a little held back) on the seventh staff.
- rit* (ritardando) on the eighth staff.
- pp* (pianissimo) on the eighth staff.
- Violon* (Violin) on the fifth staff.
- Violon* (Violin) on the fifth staff.
- ons* (likely part of a word) on the sixth staff.

The score is written in a single system, with each staff containing a line of music. The notation is in a historical style, possibly from the 18th or 19th century.



Je n'en puis plus et je suis




mais si c'était quelque lutin mais v^{er} et imbo =

- cile? ça pourrait bien être un lutin vas tu bien me laisser tranquille? c. 1^{re} m^{te} est

a tempo p

fait exprès pour les lutins les farfa - des pirr:

A single staff of handwritten musical notation. It begins with a treble clef. The first measure contains four quarter notes. The second measure contains a quarter note, a half note, and a quarter note. The third measure contains a quarter note, a half note, and a quarter note. The fourth measure contains a quarter note, a half note, and a quarter note. The fifth measure contains a quarter note, a half note, and a quarter note. The sixth measure contains a quarter note, a half note, and a quarter note. The seventh measure contains a quarter note, a half note, and a quarter note. The eighth measure contains a quarter note, a half note, and a quarter note. The notation is written in dark ink on aged, slightly yellowed paper.

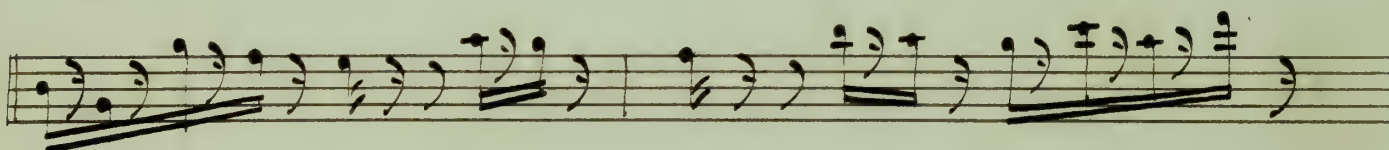
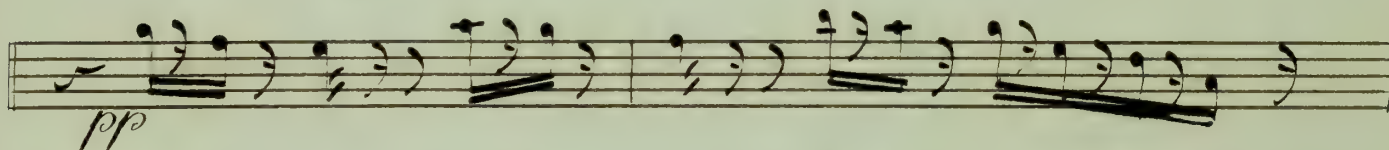
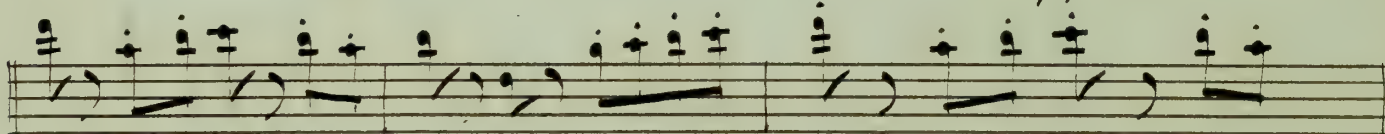
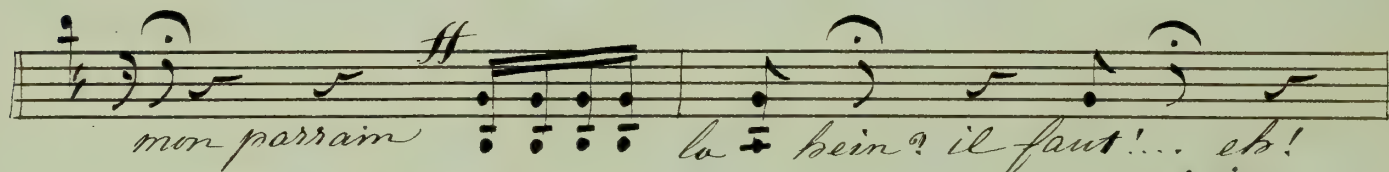
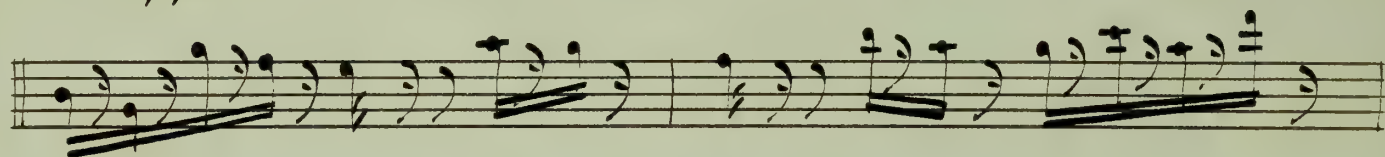
ff  *Voici l'éclair qui nous in-vite.*

à Dépêcher notre vi-site allons, bastien, allons vo

-yons cours atle - ler et Dépôts - chens 2

W. J.

2



c'est le tonnerre ce me semble allons, viens donc, allons en =

= semble

ff

pp

pp

ff

S'il me faisait la cour

N° 3

Allegretto

ff

pp

Suivre

ff

a tempo.

pp

ff

pp

Rall.

comment il ar-rive et comme il s'en-va

a tempo
pirr:
va

Rall: *a tempo*
S'en - va *arco*

ff *pp*

Suiver *ff* *a tempo* *pp*

ff *pp*

Rall: *a tempo*

Je sais moins en - core comme il s'en - va *pirr:* *rall:*

a tempo *S'en -*

arco

Lib

Ce suffit... bon voyage.

N° 4

Andante *Soli* *pp*

Recit *p ppp*
personne là bas sans le moulin point de bruit point de lu-

Moderato
-mière j'ai grimpé la chaus-sée et par un tel moyen,

And^{no} mesuré *p arco*
ici j'arrive avec mys-tère *p>* *p>* *p>*

Piu mosso *tr^{te} So. Stemuto*
pour nous allons voir et me voi-ci! *pp* *arco*

Musical staff with complex arpeggiated figures and slurs.

Musical staff with complex arpeggiated figures and slurs.

Musical staff with complex arpeggiated figures and slurs.

Musical staff with complex arpeggiated figures and slurs.

p *p*
vœux et mes a-mours pour mes

Rall.
vœux pour mes vœux et mes a-

a tempo
-mours *p*

pp *dim.* *Rall.*
Musical staff with dynamic markings and slurs.

67. 51.

All^o non troppo

— — venir *ff* *pp*

suivre Dim: *pp*

This section consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It features a melodic line with a fermata and a piano accompaniment of chords. The subsequent staves continue the melodic and harmonic development, including a long, flowing line on the fourth staff and a more rhythmic, eighth-note pattern on the sixth and seventh staves. The section concludes with a final chord and a double bar line.

And^{te} sostenuto

tr

This section consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It features a melodic line with a fermata and a piano accompaniment of chords. The subsequent staves continue the melodic and harmonic development, including a long, flowing line on the second staff and a more rhythmic, eighth-note pattern on the third staff. The section concludes with a final chord and a double bar line.

pour mes vœux mes a-

Roll:

= mours pour mes vœux pour mes vœux et mes a-

= mours pour mes vœux mes a-

a tempo

= mours *ff*

Voyons! écoutons bien!

N°5

Andante

p

ff

ma tête est

A. J.

And^{te} $\frac{6}{8}$ *pp*

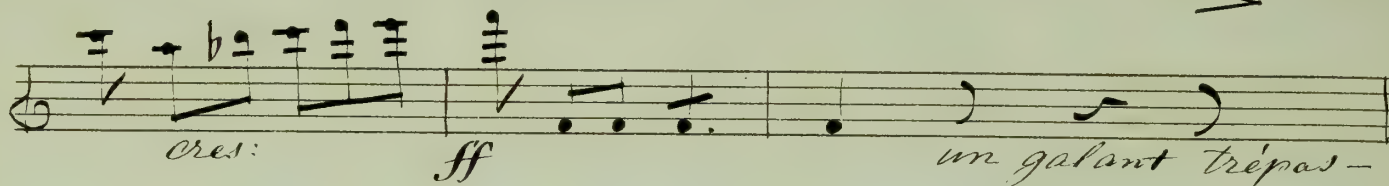
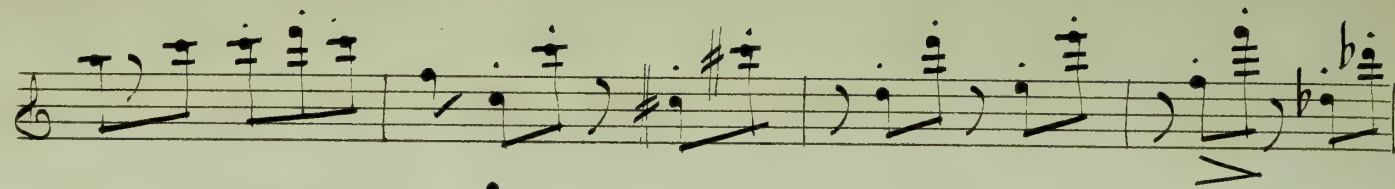
Rall animé *Contes folles* *pp*

ff

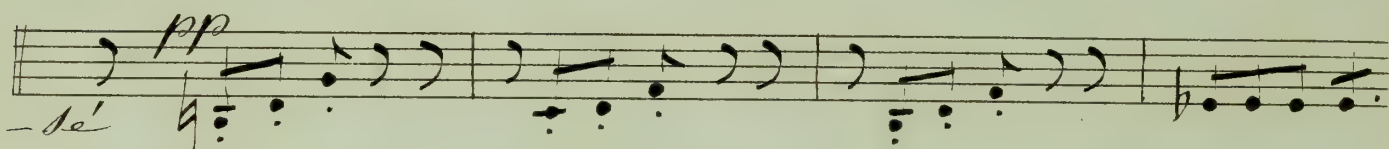
Je suis trop bête tu n'es qu'un trom-
-peur pourquoi me- mis-groigne et accés c'est m- meur

Dim: $>$

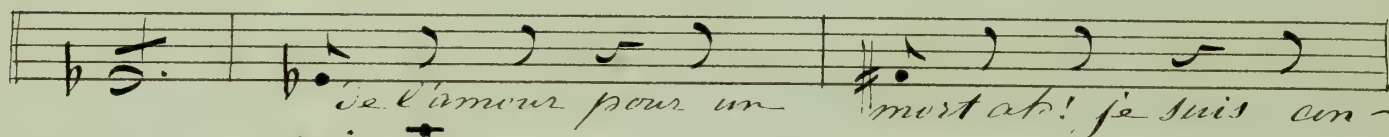
2



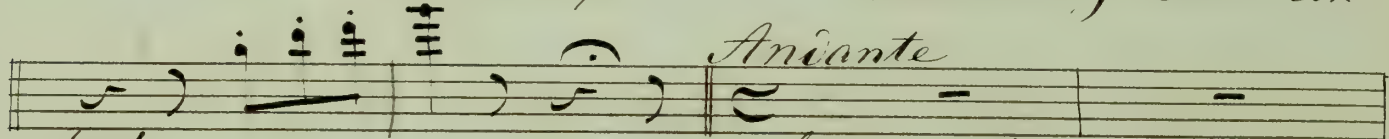
un galant trépas-



-se'

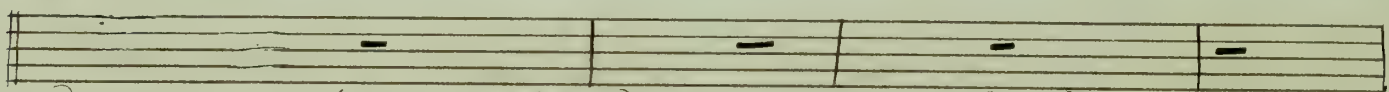


de l'amour pour un mort ab! je suis en-

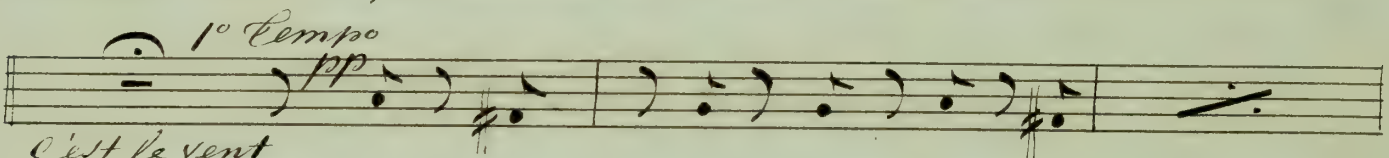


-tent

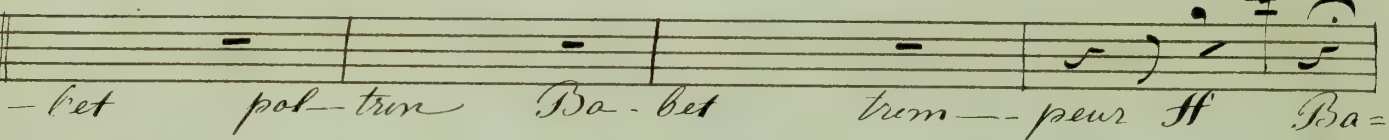
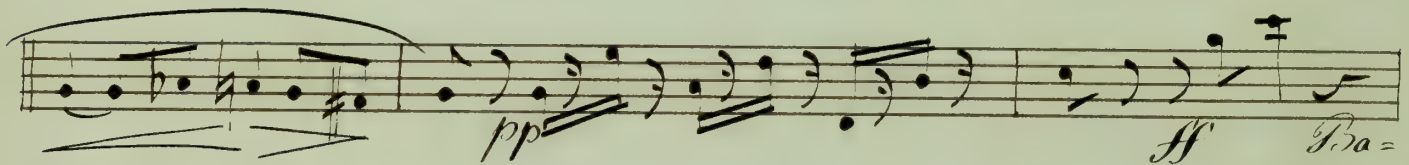
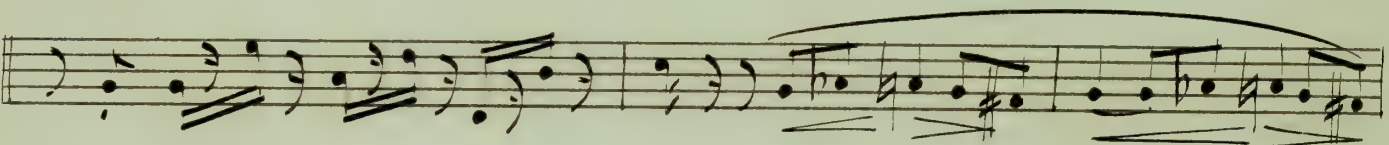
hein?... plais-il j'avais cru qu'il



donc? n'est tu pas enten-du rien non rien! occu-tons



C'est le vent



-bet

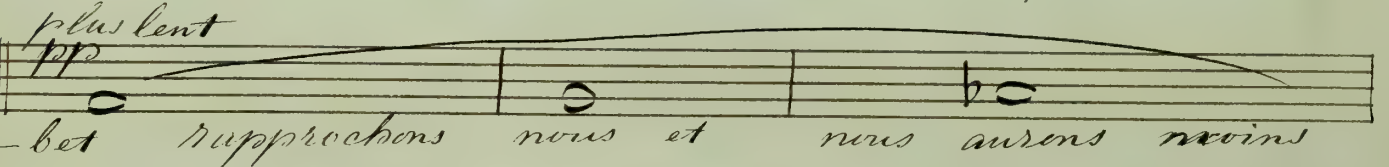
pol-tron

Ba-bet

trou-peur

ff

Ba=

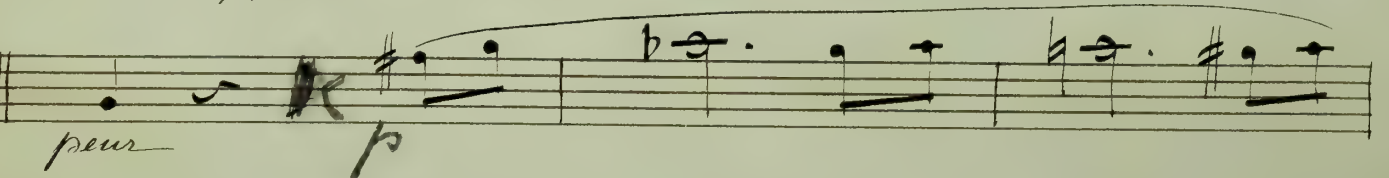


-bet

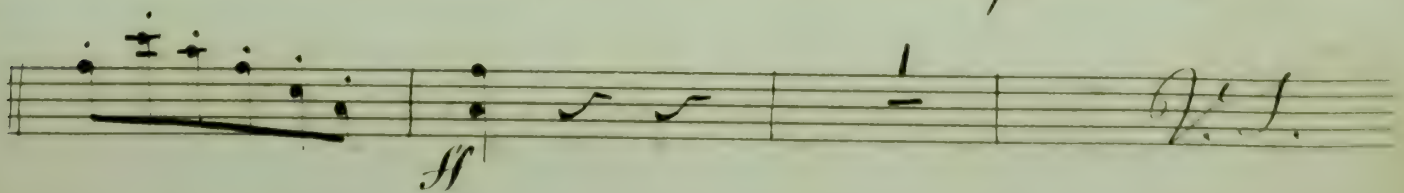
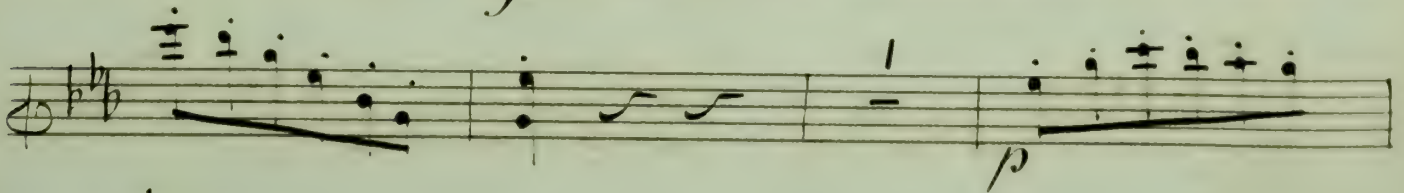
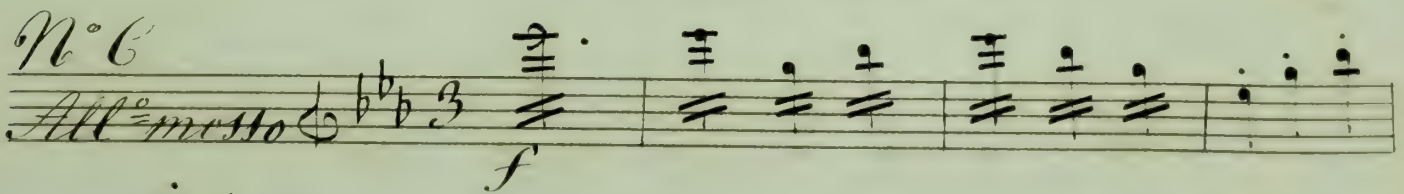
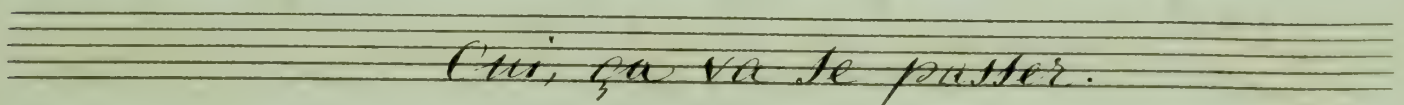
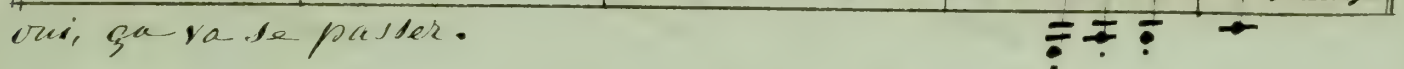
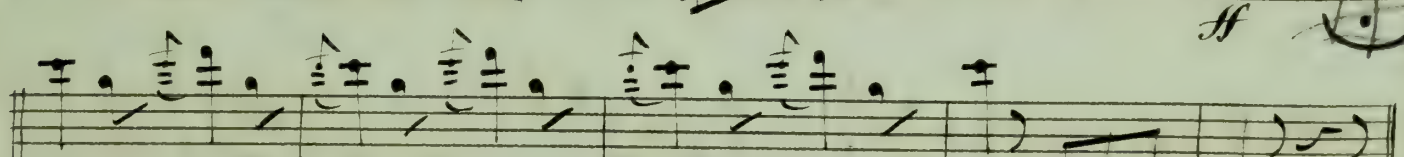
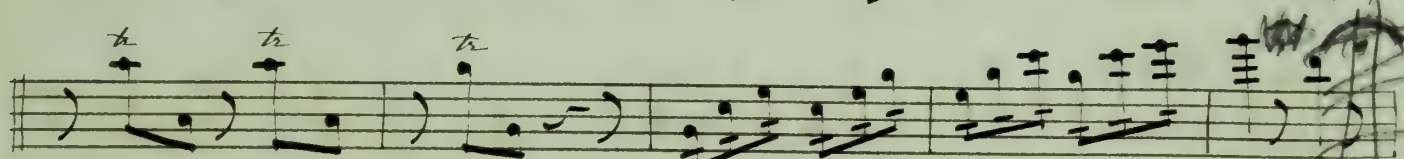
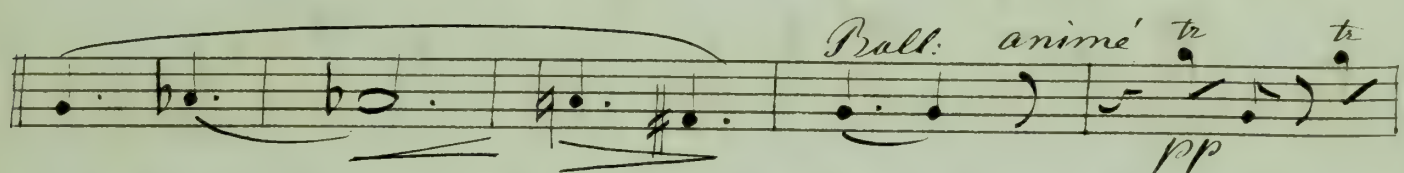
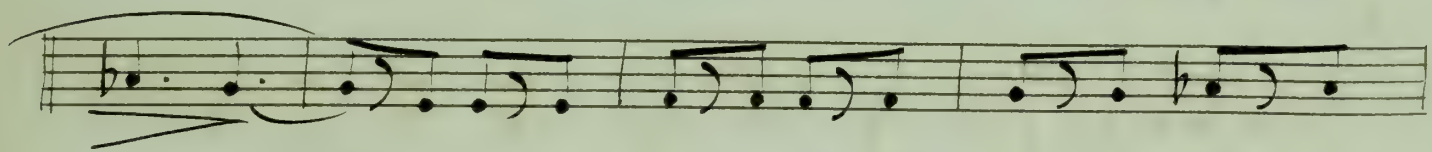
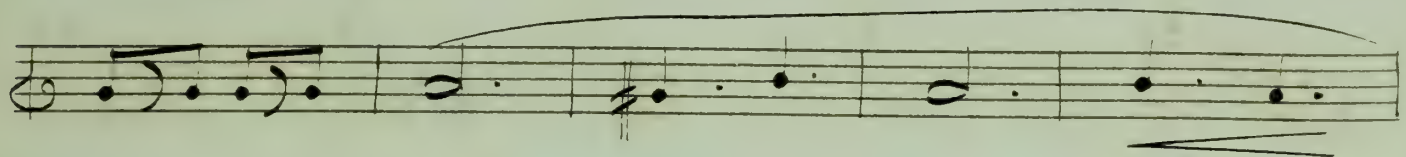
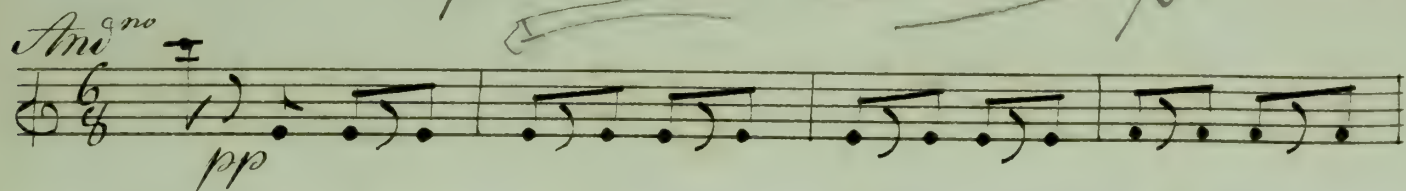
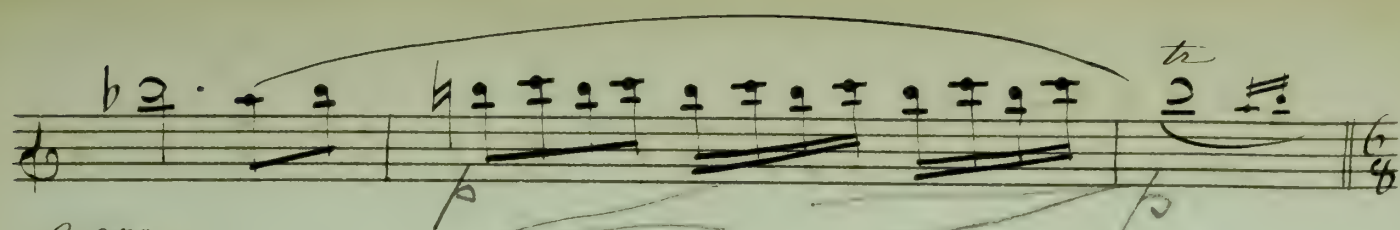
rapprochons

nous et

nous aurons moins



peur



Handwritten musical score on page 26, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *pp*, *ff*, *p*, and *f*. The notation includes various note values, rests, and articulation marks. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by frequent use of triplets and slurs, indicating complex rhythmic patterns. Dynamic markings are placed throughout the score to indicate changes in volume. The notation is dense and detailed, typical of a professional musical manuscript.

Handwritten musical score for "Le Crémolo" by J. Massenet. The score is written on ten staves. It features a variety of musical notations including treble and bass clefs, key signatures (one flat), time signatures (3/4 and 4/4), and dynamic markings such as "pp" (pianissimo) and "Crémolo". The lyrics are written in French and include "hou!", "écar-tens", "oui tu vois", "bien on n'entend rien tu vois, Bas-tien", and "non ce n'est rien". The score is a reproduction of a handwritten manuscript.

57. 1.

et cin-quantе ans plus tard autre sorcelle --
-rie De la lu -- tine confre-
-rie tes-jours tes-jours vo-
-yons a- chère ton dis-cours

pp

Prémolo

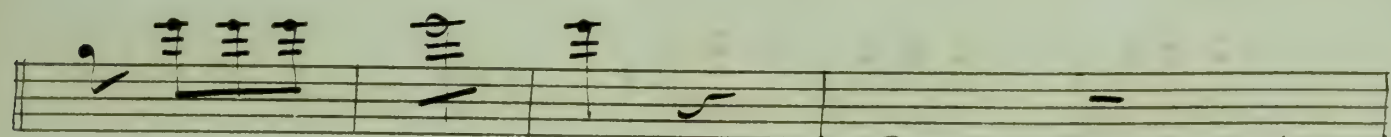
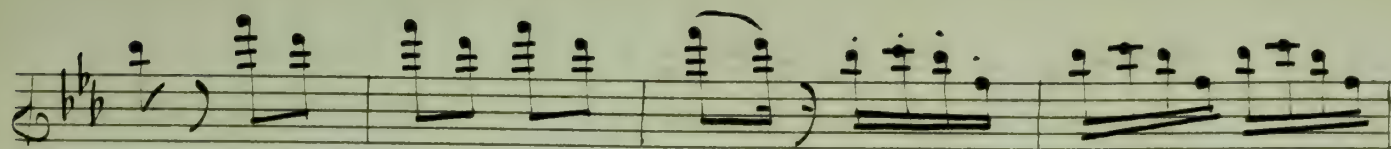
3

p

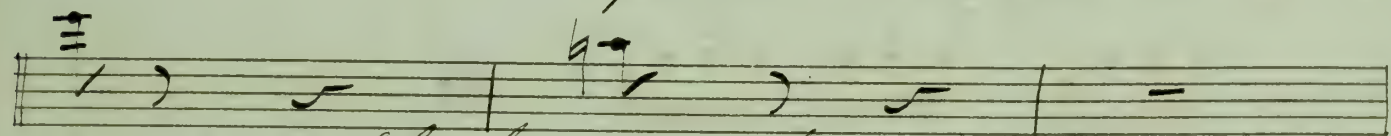
Prémolo

Handwritten musical score for a piece titled "Hou! Hou! Hou!". The score is written on ten staves, with the first three staves containing vocal lines and the remaining seven staves containing piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 9/4. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "mf" (mezzo-forte). The lyrics "Hou! Hou! Hou!" are written below the vocal staves. The piano part features a prominent tremolo effect in the right hand, indicated by the word "Tremolo" and repeated notes. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of two flats. The notation includes many beamed sixteenth notes and some triplet markings. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). A *cresc.* (crescendo) marking is present above the second staff. A *3* (triplet) marking is above the sixth staff. The score concludes with a double bar line on the tenth staff.



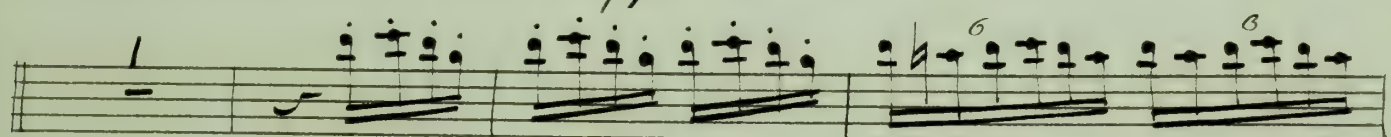
quel est donc tout ce ta =



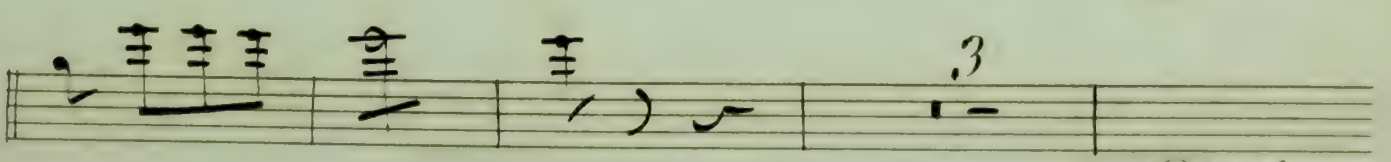
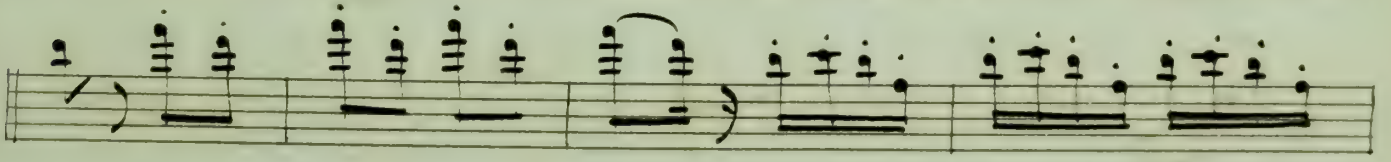
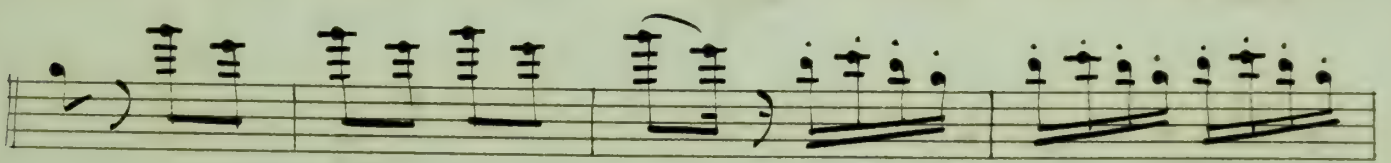
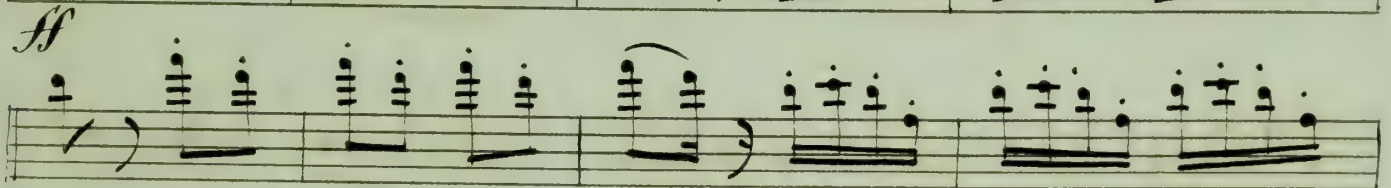
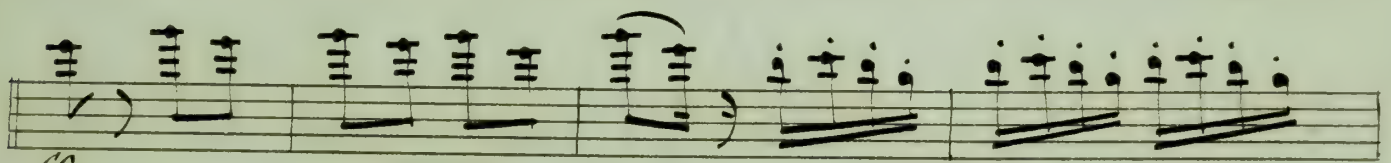
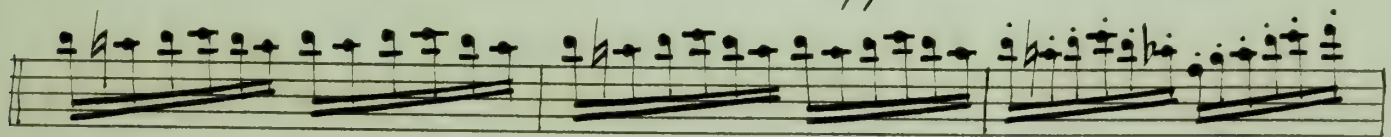
- page? quel bonheur? ah! mon parrain? qu'est ce



donc? c'est le moulin pp

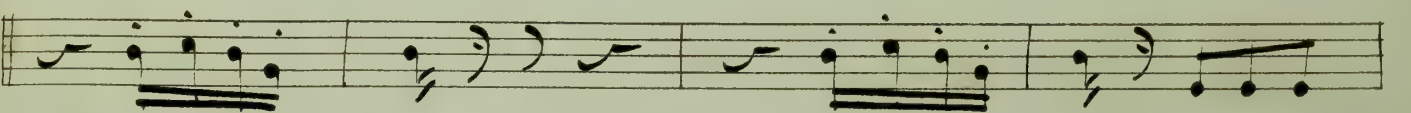
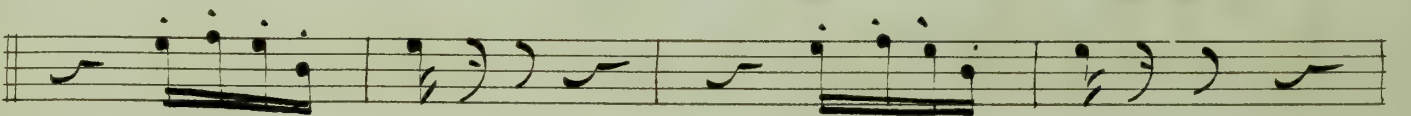
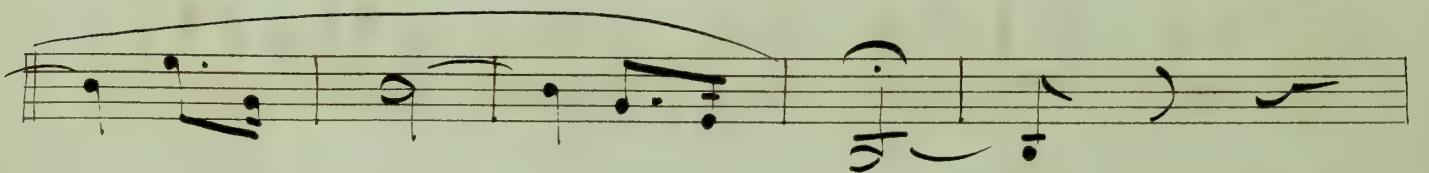
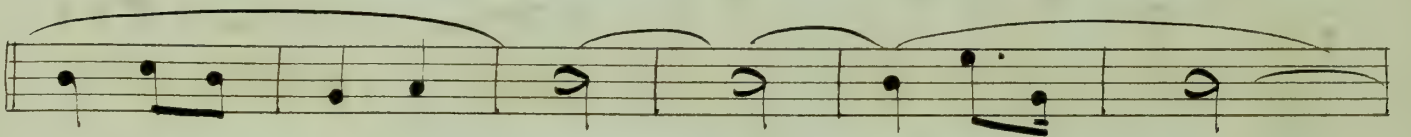
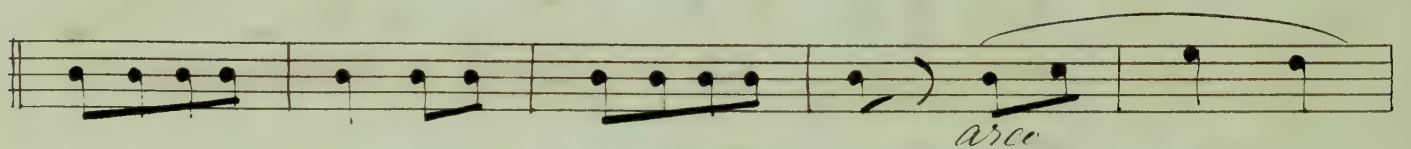
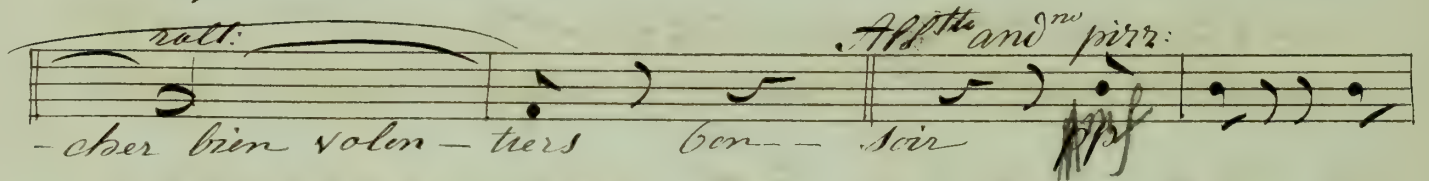
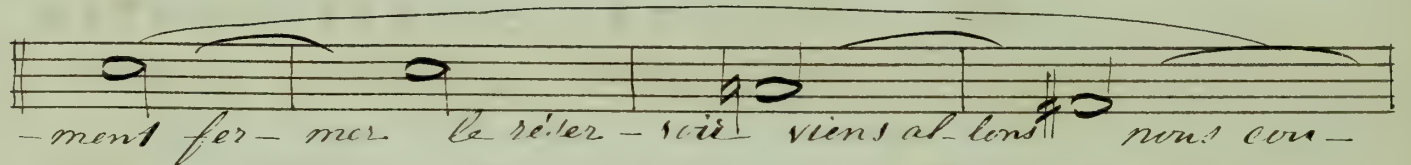
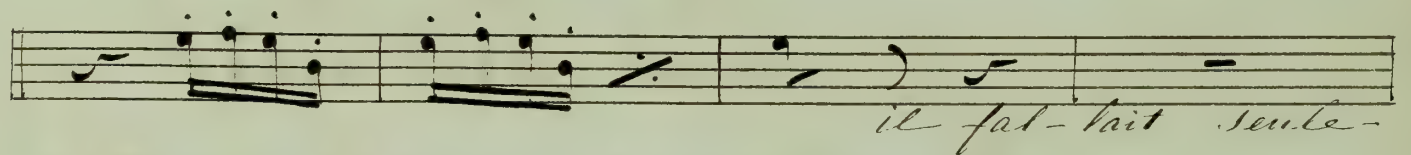
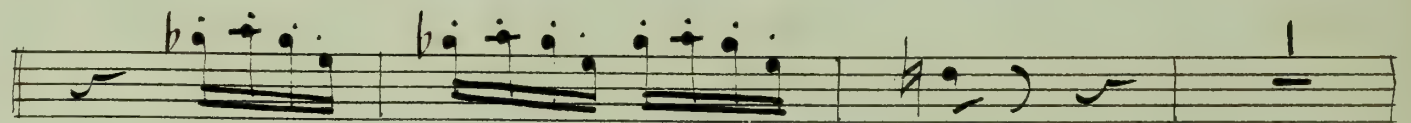
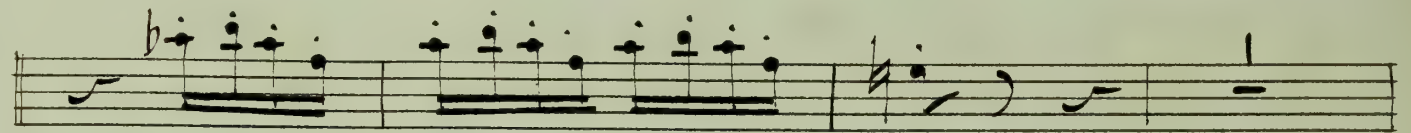
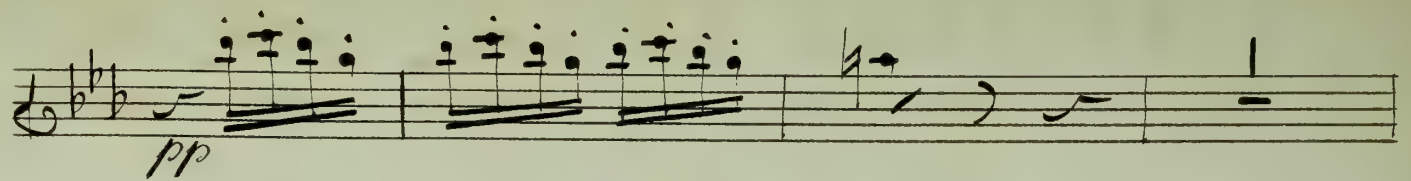


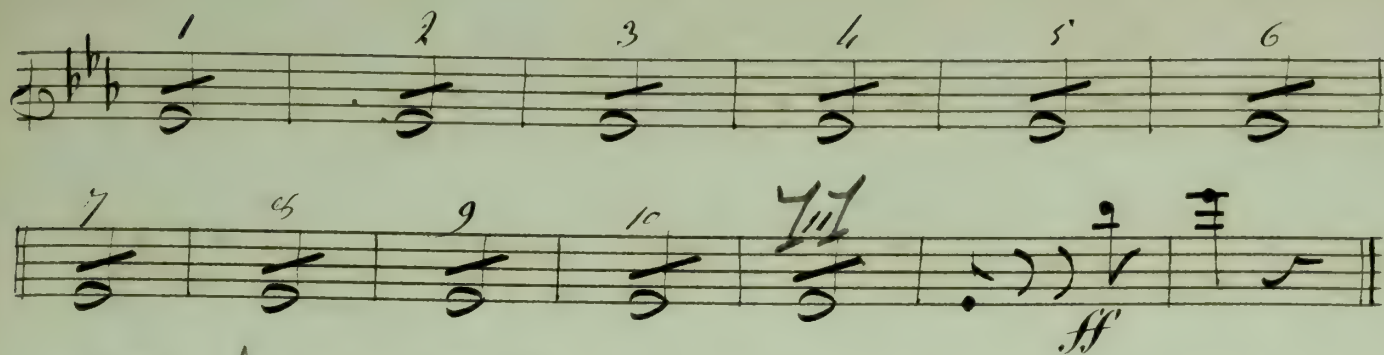
pp cresc:



V.S.

3/

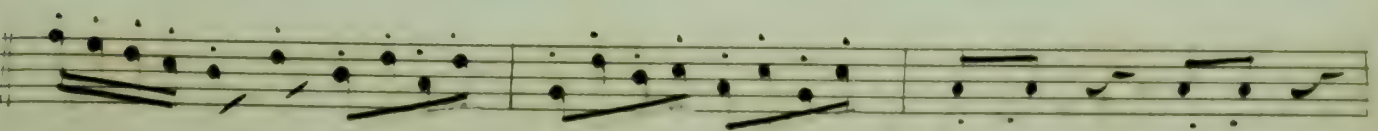
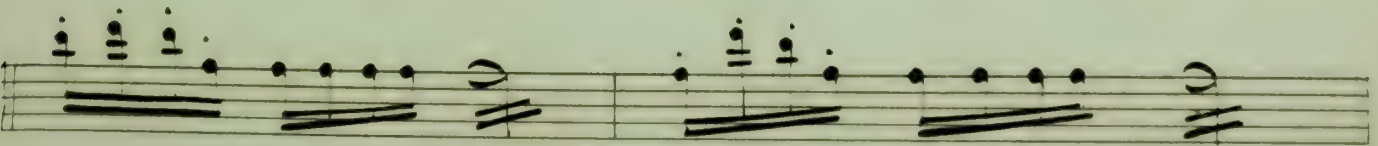
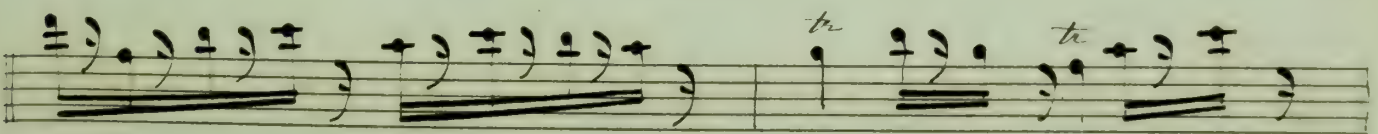
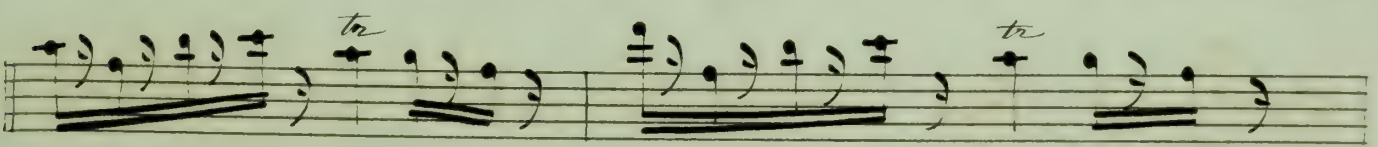
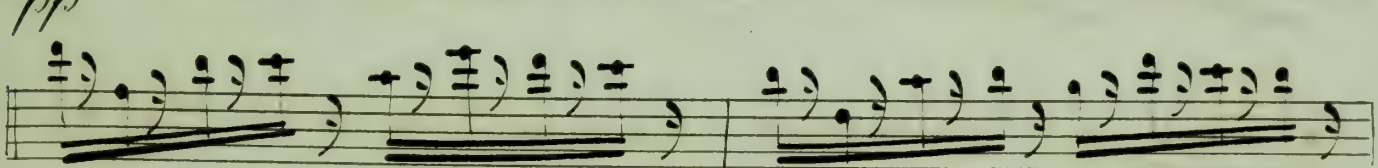
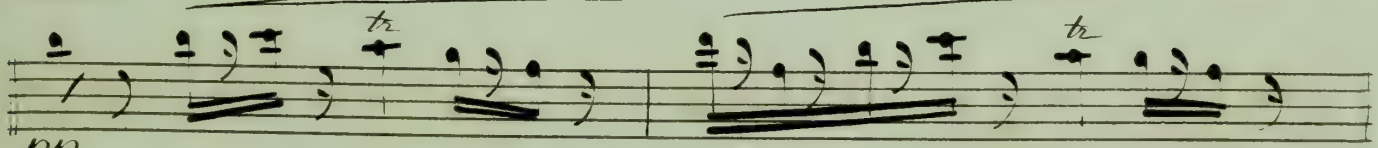
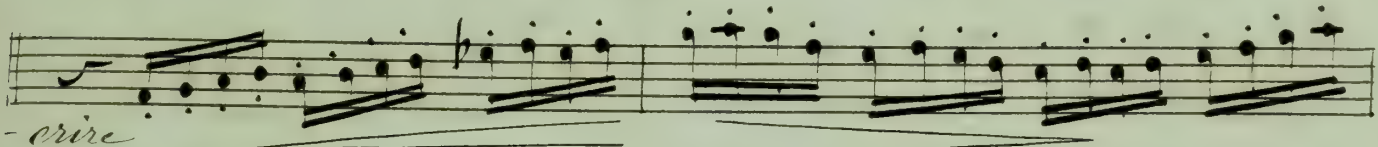
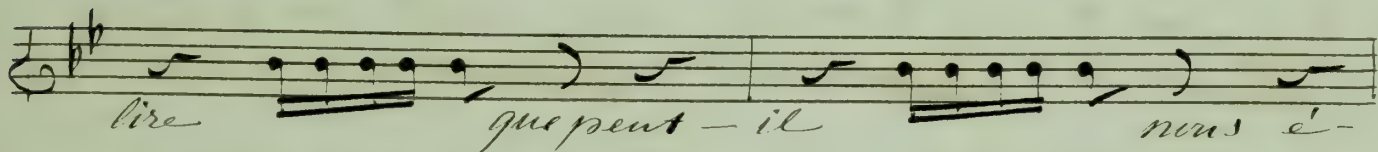
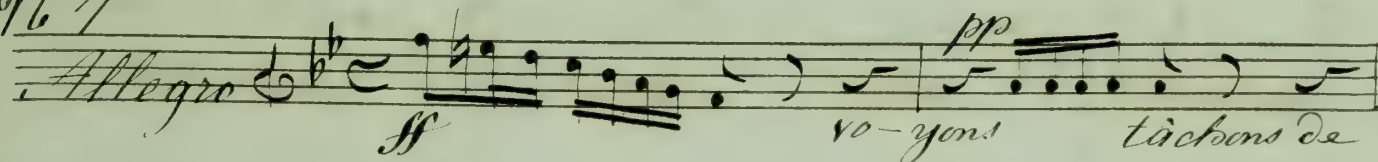




Finale

A Bastien, au Balli.

Op. 7



W. J.

Handwritten musical score on page 34, featuring multiple staves of music with lyrics in French. The score includes dynamic markings such as *ff*, *p*, *pp*, and *mf*, and tempo markings like *plus lent*. The lyrics are:

C'est signé Marcelin le Défunt mon cou =

sin Marcelin Marcelin Marcelin Marce =

lin comment dans l'autre monde veut il qu'on lui ré =

ponde monsieur

lento

tr

tr

tr

lento

animé

cresc:

Andte

ff

ff

trall.

ff

O Ciel la sac qui se promène

p

Voilà la Vierge qui se promène

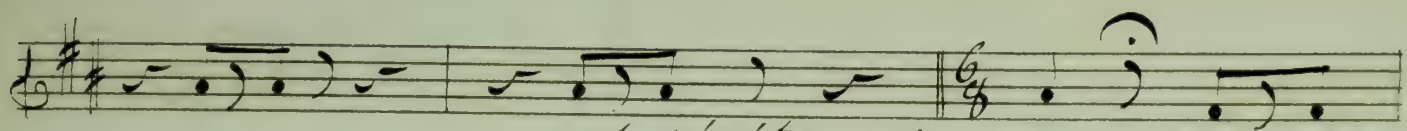
cresc:

ff

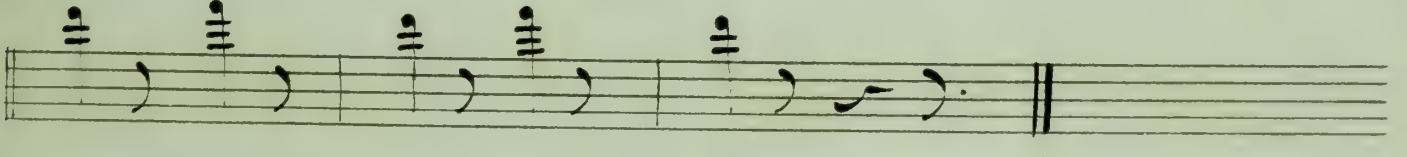
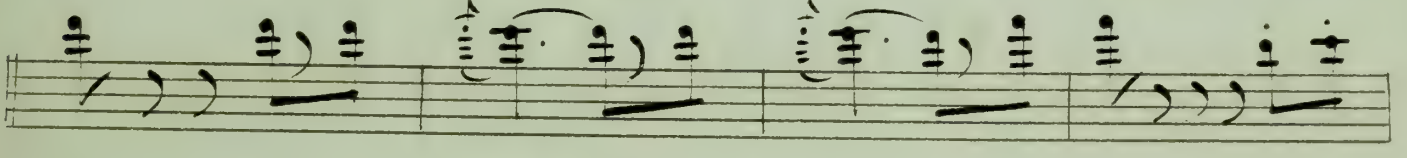
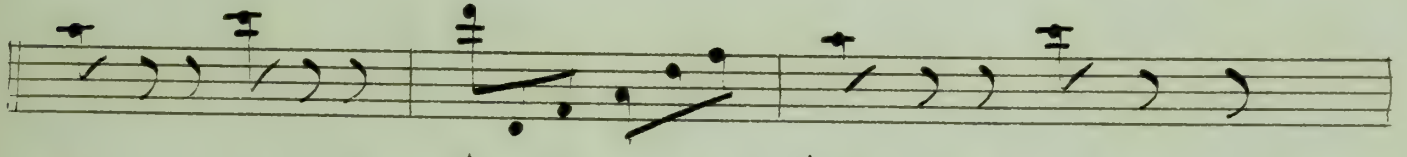
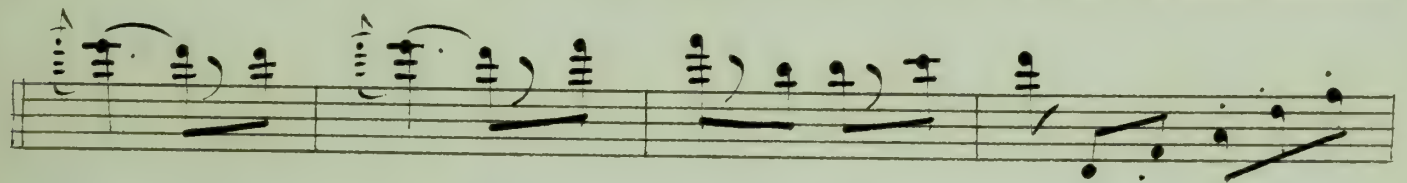
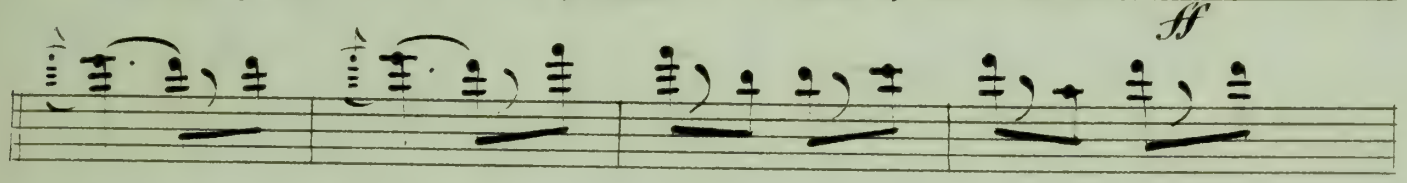
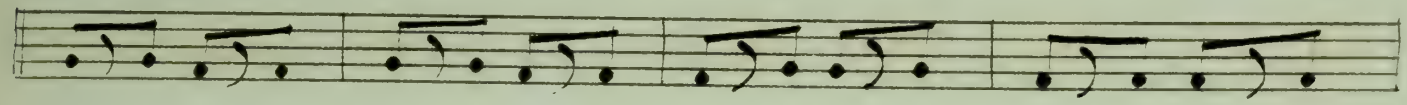
9.1

Handwritten musical score on page 36, featuring 12 staves of music. The notation includes various dynamics and performance instructions:

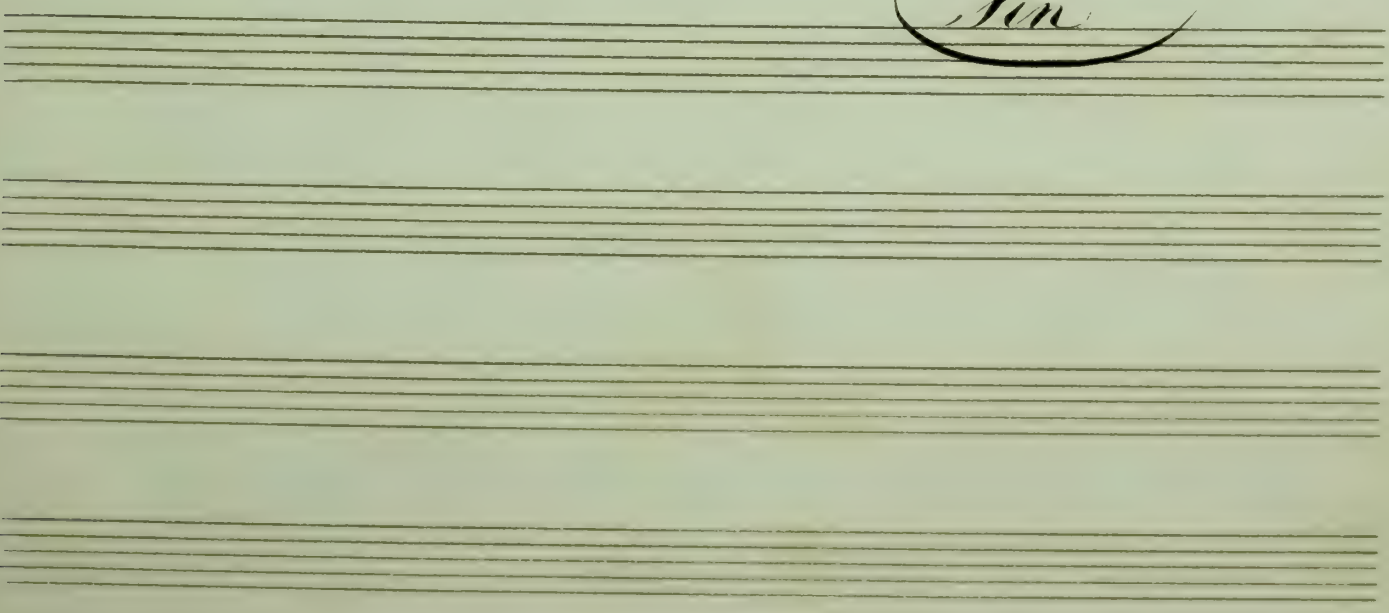
- Staff 1:** *pp*
- Staff 2:** *ff*
- Staff 3:** (no dynamic)
- Staff 4:** (no dynamic)
- Staff 5:** (no dynamic)
- Staff 6:** *1 tempo*, *plus lent*
- Staff 7:** *cresc.*
- Staff 8:** *ff*, *All^o*, *sp*
- Staff 9:** *ff*, *ff*, *ff*
- Staff 10:** *Retenu*, *f*, *>*, *pp*, *p*
- Staff 11:** (no dynamic)
- Staff 12:** *ff*, *pp*



et répéter gai-ment



Fin



Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

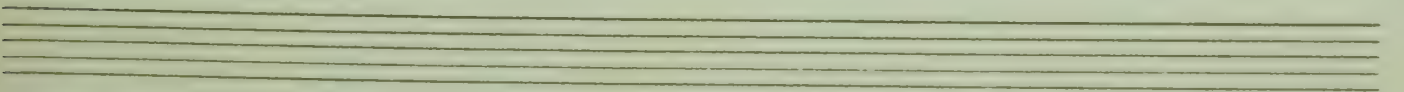
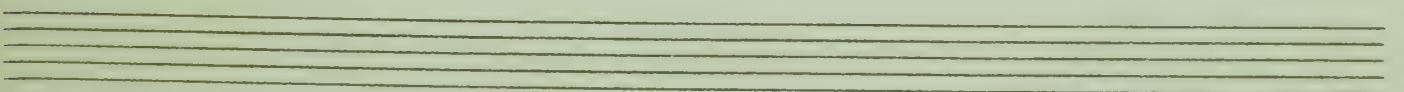
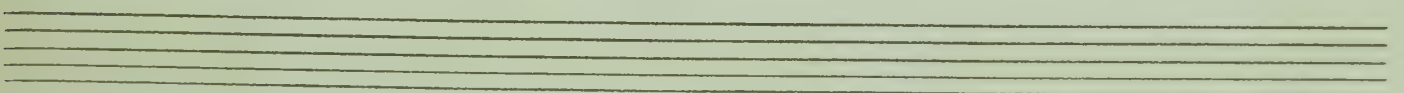
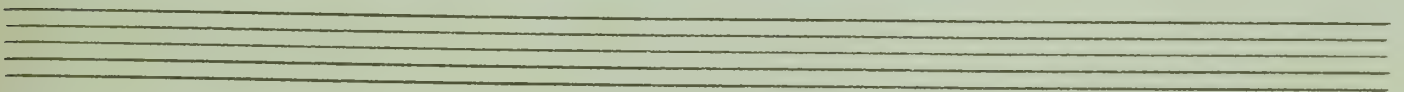
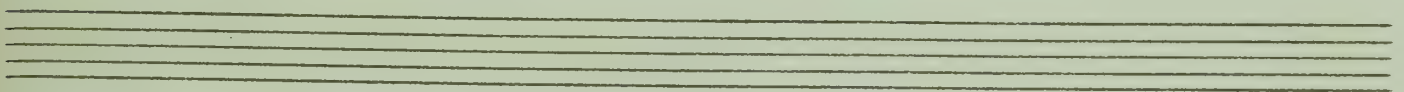
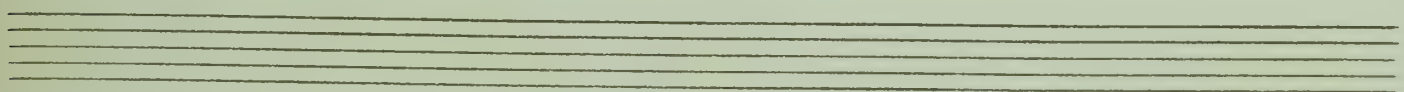
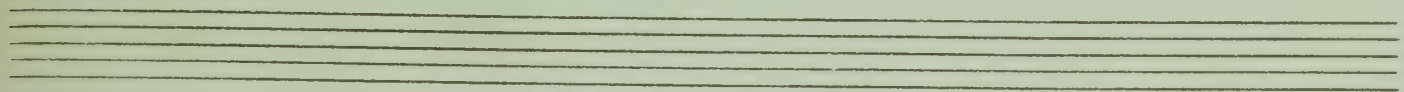
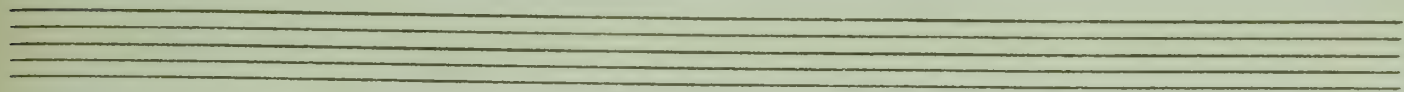
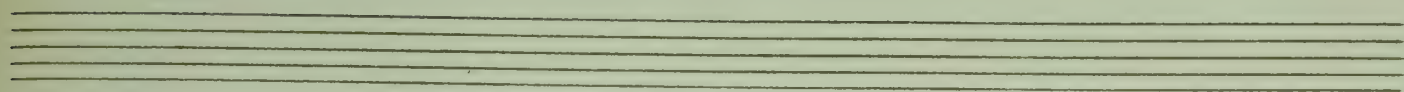
Handwritten text on a set of four horizontal lines.

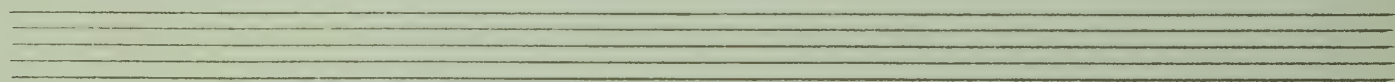
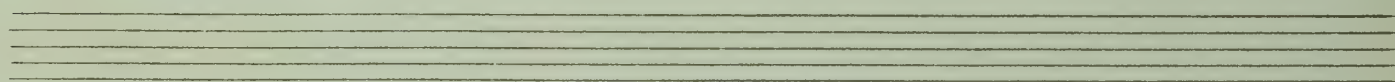
Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.

Handwritten text on a set of four horizontal lines.





William
Violon.
Le Garfadet
3 / Dupite
Houley
Gros

1^{re} Violon

Curtis Smith

156

John G. Brown

7805

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1

Le Farfadet.

12

12

12

2

12

2

1

Cuverture

All^o
Con fuoco

And^{te} non troppo

Statt. molto *All^o non troppo*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'pp' (pianissimo) and 'cin.' (crescendo). There are also some handwritten annotations like '1' and '3' above certain notes. The staves are numbered 1 through 10 on the left margin.

P. Costantini & L. Arden
117

67.41.

Couverture

*All^o**Con fuoco**2/4*

Violino 1 part for the 'Couverture' section, measures 1-12. The music is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth notes, often beamed together, with some rests. The tempo is marked 'All^o' and the character is 'Con fuoco'.

And^{te} non troppo

clar

Violino 1 part for the 'And^{te} non troppo' section, measures 13-14. The tempo is marked 'And^{te} non troppo'. The music is in G major and 2/4 time. It features a series of eighth and sixteenth notes, often beamed together, with some rests. The dynamics are marked 'pp'.

*Rall. molto**All^o non troppo*

Violino 1 part for the 'Rall. molto' and 'All^o non troppo' sections, measures 15-18. The tempo is marked 'Rall. molto' and 'All^o non troppo'. The music is in G major and 2/4 time. It features a series of eighth and sixteenth notes, often beamed together, with some rests. The dynamics are marked 'pp'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style characteristic of 19th-century manuscript notation. The fourth staff contains a triplet of notes marked with a '3' and a slur. The sixth staff has a first ending bracket labeled '1'. The seventh staff is marked with 'pp' (pianissimo). The eighth staff has a 'cresc.' (crescendo) marking. The notation is dense and expressive, with many slurs and accents.

67.1.

This page contains a handwritten musical score for ten staves. The notation is dense, featuring many beamed notes and complex rhythmic patterns. The key signature has two sharps (F# and C#). The score includes several dynamic markings: *Cres* (Crescendo) on the third staff, *pp* (pianissimo) on the eighth staff, and *dim* (diminuendo) on the ninth staff. Performance instructions include *1st Viol* (First Violin) on the eighth staff and *clar* (clarinet) on the seventh staff. A measure number '15' is written above the seventh staff. The notation includes various musical symbols such as slurs, ties, and repeat signs. The handwriting is in dark ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the ten staves.

Dynamic markings include *pp* (pianissimo) and *dim* (diminuendo). There are also various musical symbols such as notes, rests, and dynamic markings.

67.9

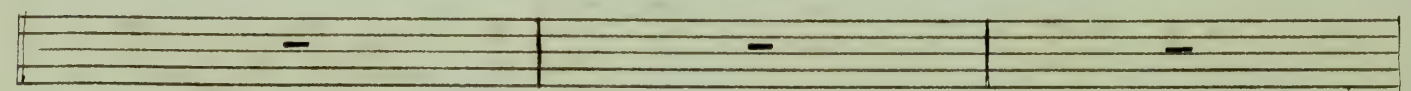
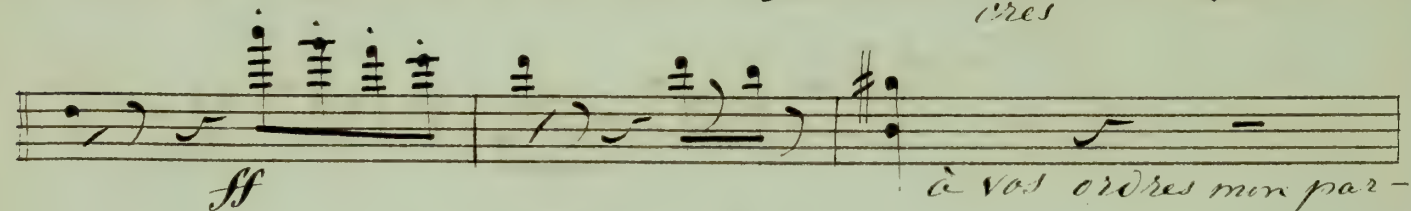
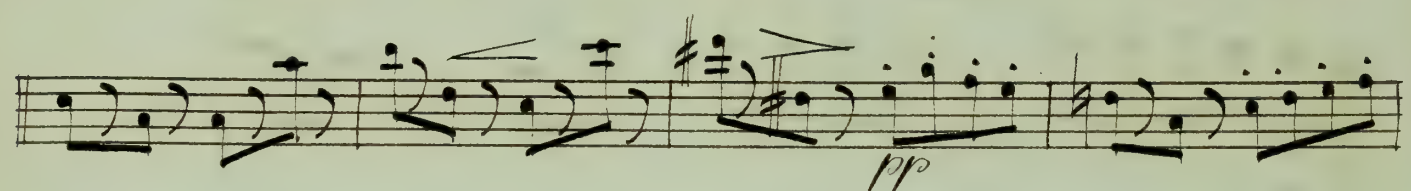
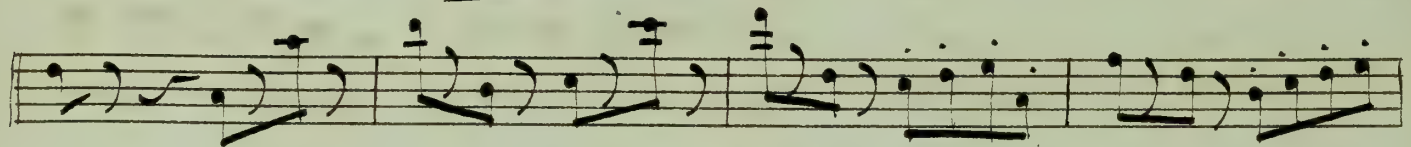
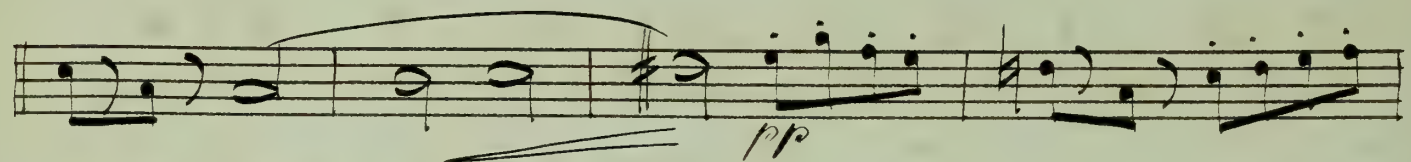
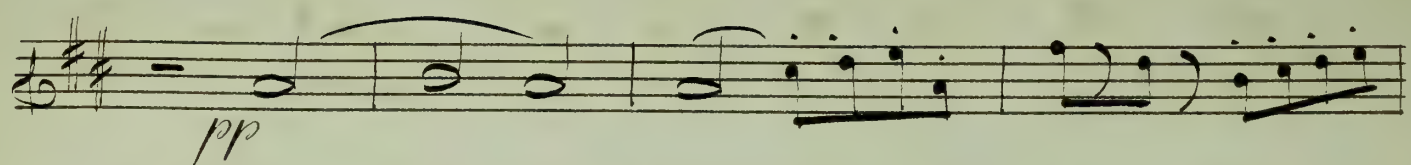
Handwritten musical score on ten staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is one sharp (F#). The score includes the following elements:

- Staff 1:** Features a large slur spanning the first two measures, with a handwritten '2' above it. The notation consists of many beamed notes.
- Staff 2:** Continues the complex notation with many beamed notes and slurs.
- Staff 3:** Contains the word *cresc.* (crescendo) written below the staff.
- Staff 4:** Features a large slur and a handwritten 'ff' (fortissimo) marking.
- Staff 5:** Continues the complex notation with many beamed notes and slurs.
- Staff 6:** Features a large slur and a handwritten 'ff' (fortissimo) marking.
- Staff 7:** Continues the complex notation with many beamed notes and slurs.
- Staff 8:** Features a large slur and a handwritten 'ff' (fortissimo) marking.
- Staff 9:** Continues the complex notation with many beamed notes and slurs.
- Staff 10:** Features a large slur and a handwritten 'ff' (fortissimo) marking.

The score is written in a cursive, handwritten style, typical of a composer's manuscript. The notation is dense and complex, with many beamed notes and slurs. The dynamic markings *cresc.* and *ff* are clearly visible. The page number '6' is in the top left corner.

N^o 1

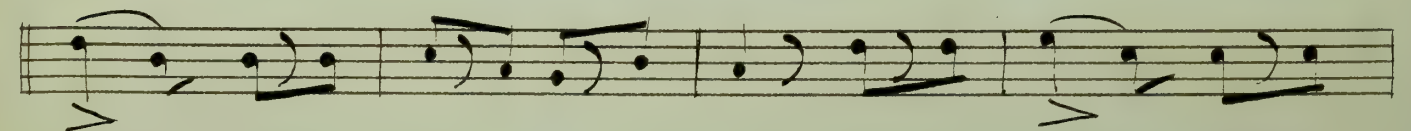
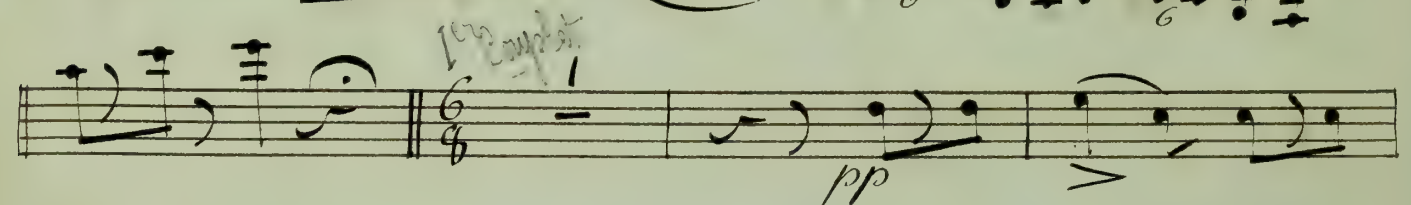
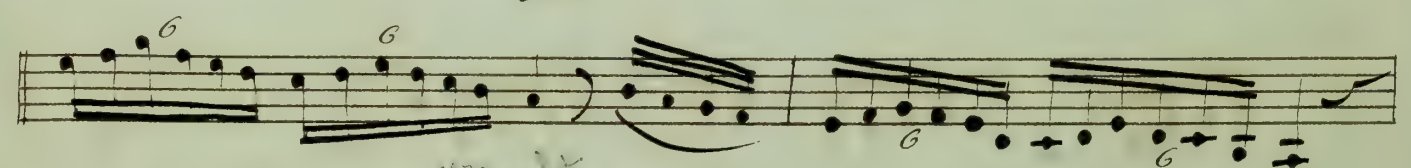
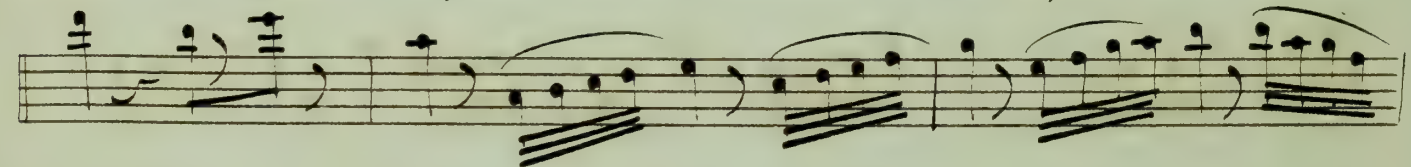
Allegro *ff*



-rain, à vos ordres mon parain, nous dirons la chansonnette, n'dirons la chan-



-sonnette, moi, l'aurette et puis Babet, à chacun notre couplet à chacun.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and are interspersed with the musical staves.

all: il fre-

a tempo

-ienne dou-ce-ment

montre' votre

main je prédis aux belles tondres et fi-dèles que leur doux a-

a tempo

= mi devien-dra leur ma-ri

suiv

a tempo

est-il rien plus jo-li est-il rien plus jo-li

pizz.

arco

qu'c'est gen-ti

un peu moins vite

à votre tour Saurette

1/

pp

ppizz:

ab. mon Dieu, bien

Rall: 3 a tempo arco cres dim

vite a choisi p

pp >

Rall

de plus Jo = (a nous d'un Babet)

1^o Tempo

Geni Tempier

p

Rall:

voulurent entendre aus =

montrer votre

main s'ye pr  dis aux belles tendres et fi- d  les que leur dous a-

-mi Deviendra leur ma-ri

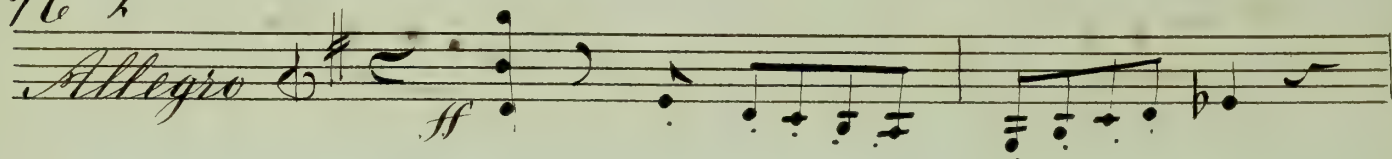
est-il rien plus s   - - li est-il rien plus s   - li

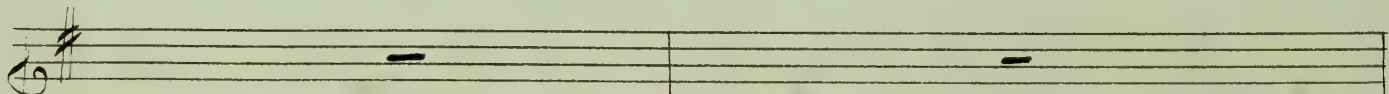
qu'c'est gen - ti

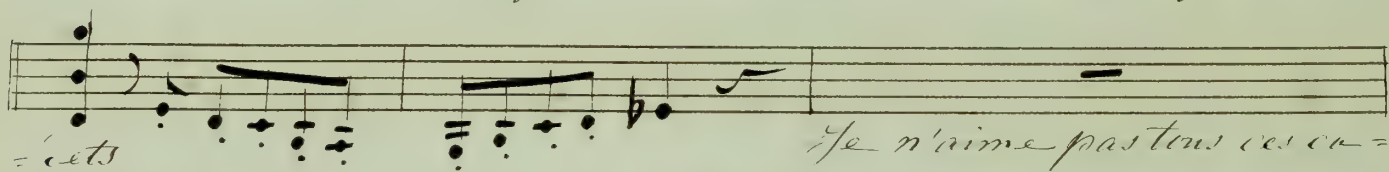
Q. L. 172

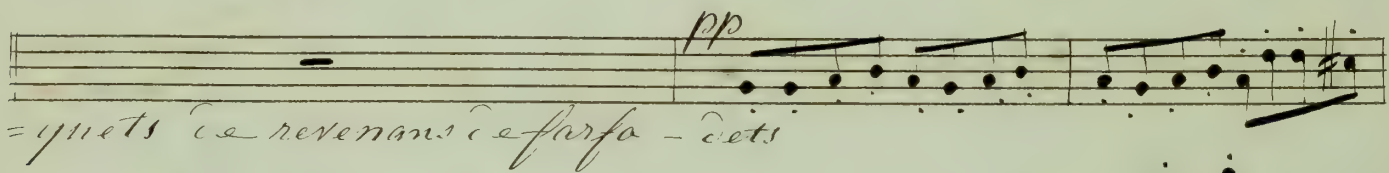
Simplement ce que j'entendis dire

N° 2

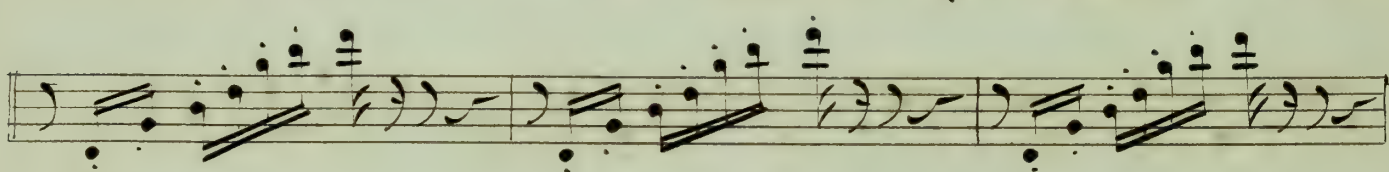
Allegro 


C vieux moulin est fait exprès pour les lutins les farfa-

-cets  *je n'aime pas tous ces ca-*

-quets ce revenant ce farfa - cets 



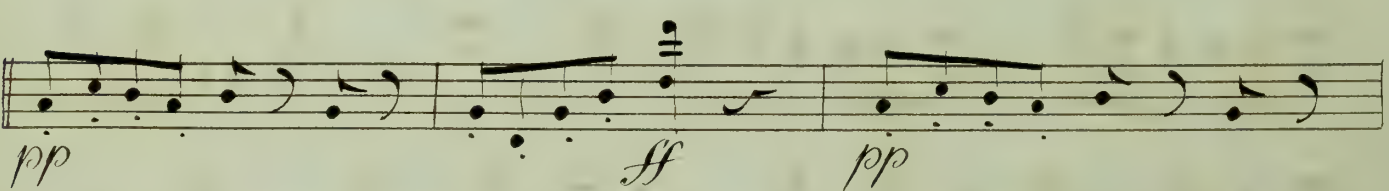


Rall. 

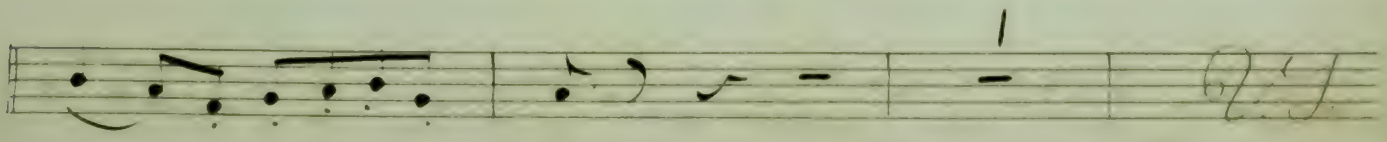
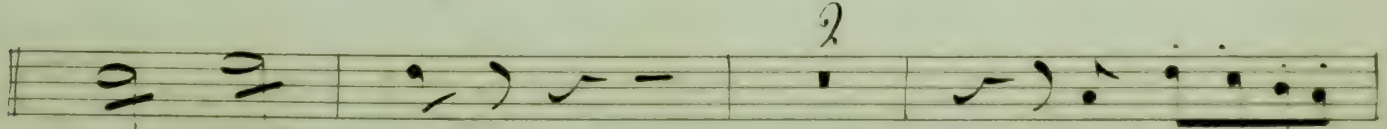
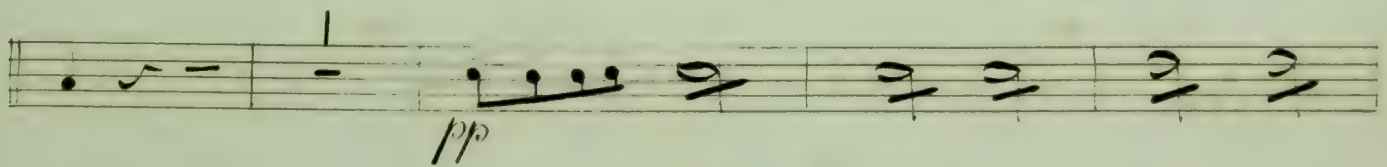
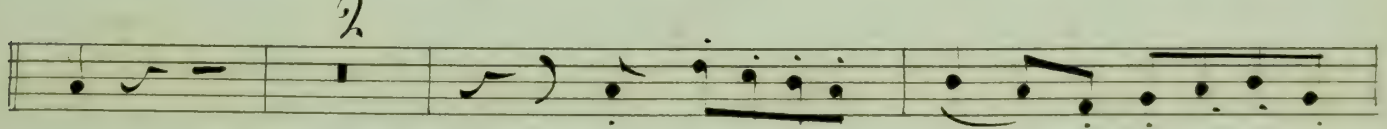
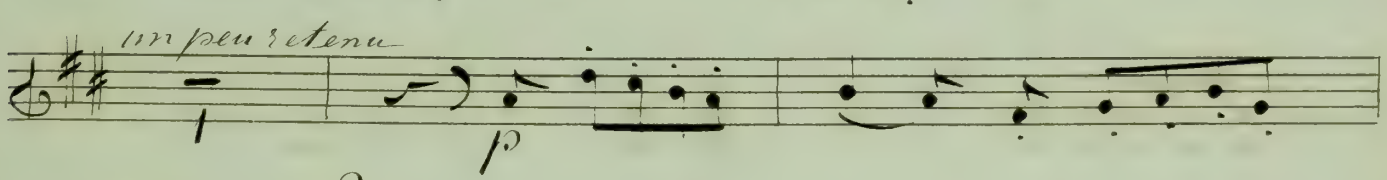
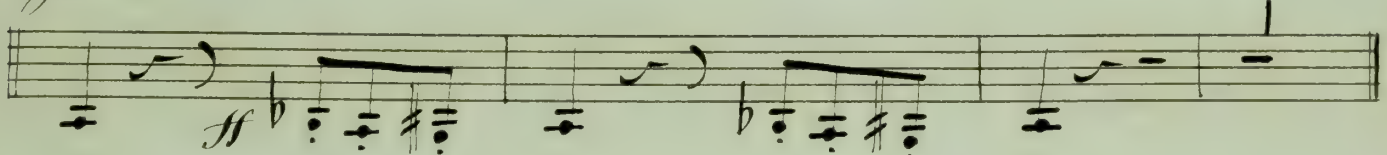
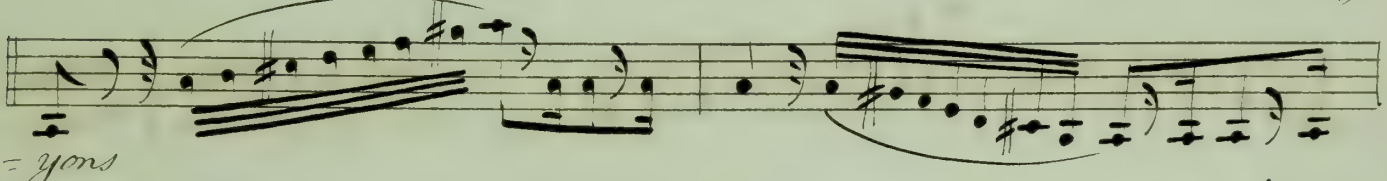
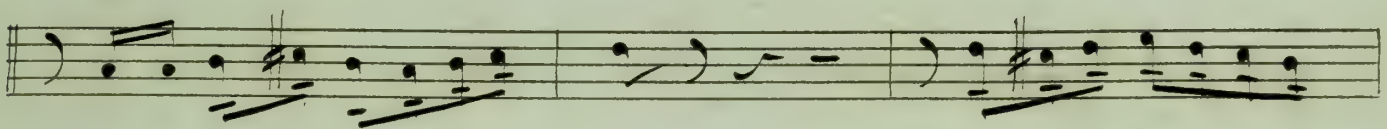
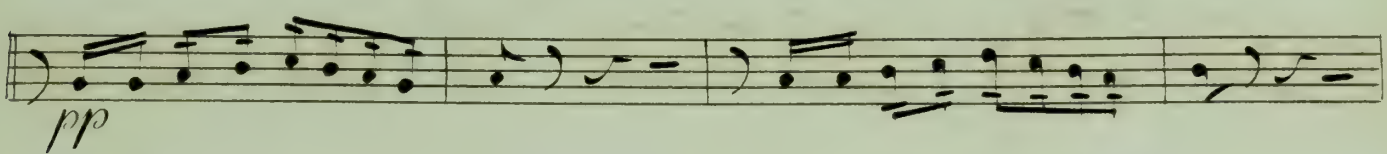
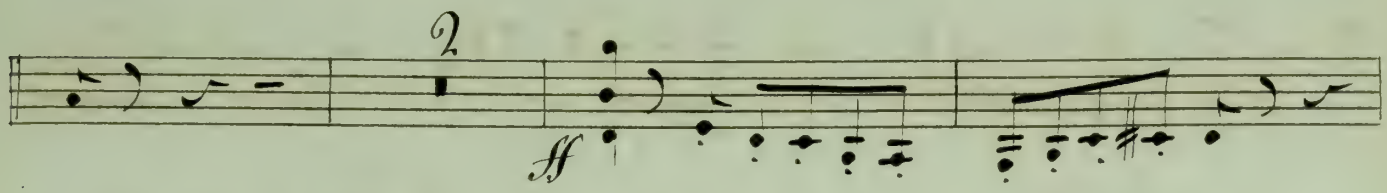
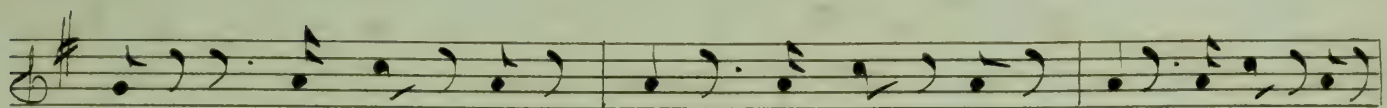
dim *J'y vais mais j'ai grand*

un peu retenu 

peur *pirr:* 

pp  *ff* *pp*





pp

pp

ff

ff

Je n'en puis plus et je suis

ff

morte *elle est morte*

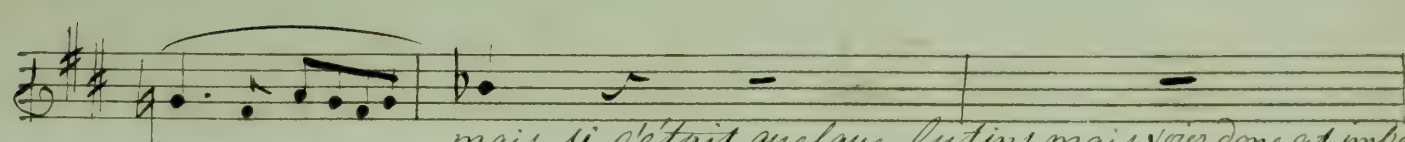
Je viens de voir, oh! bien un grand fantôme blanc, ou ça ? près du ver-


ger *oh la folle imbécile - - - le c'est le pommier en*


pp

fleurs que j'ai vu ce matin

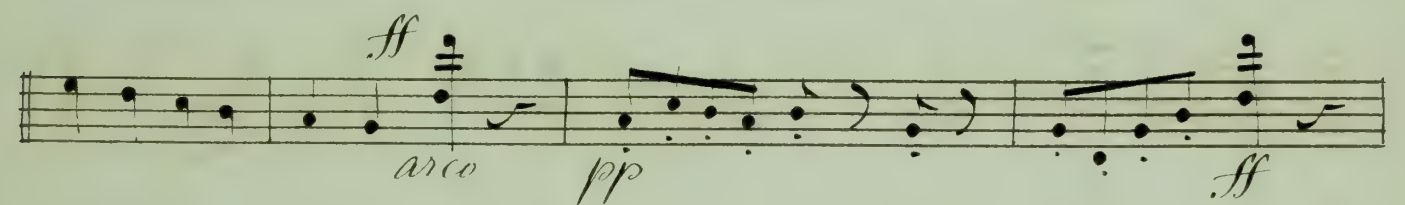
pp

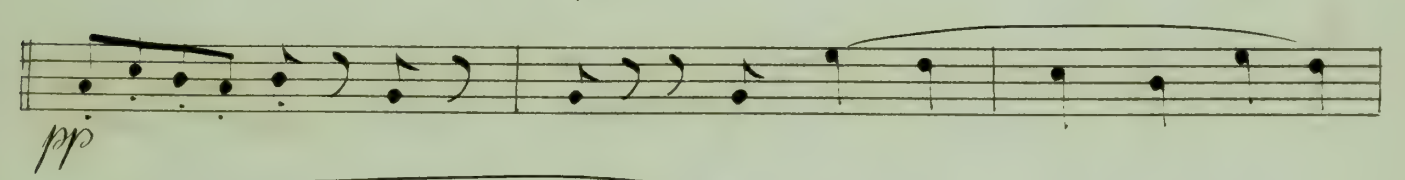
 mais si c'était quelque lutins mais vois donc et imbe-

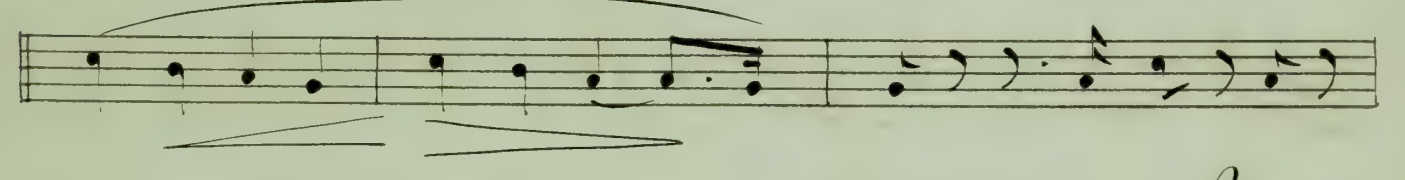
 ile? il pourrait bien être un lutin vas tu bien me laisser tranquille? ce v^x mⁱ est


 fait exprès pour les lutins les far- - fa-dets *a tempo p* prrr:

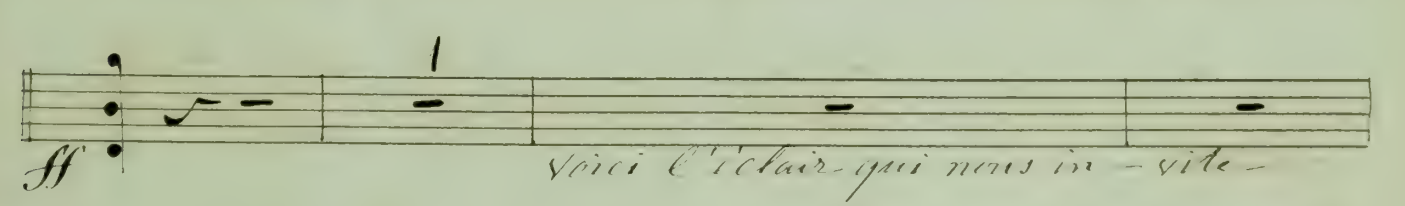


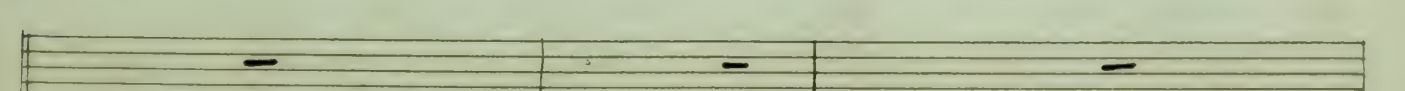







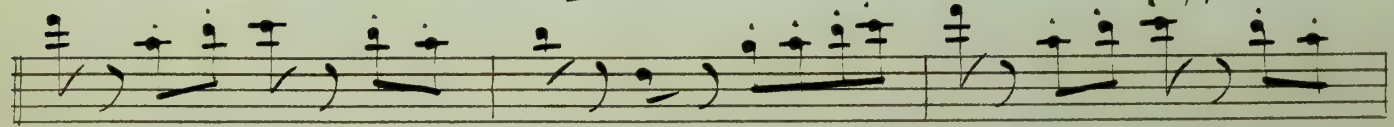
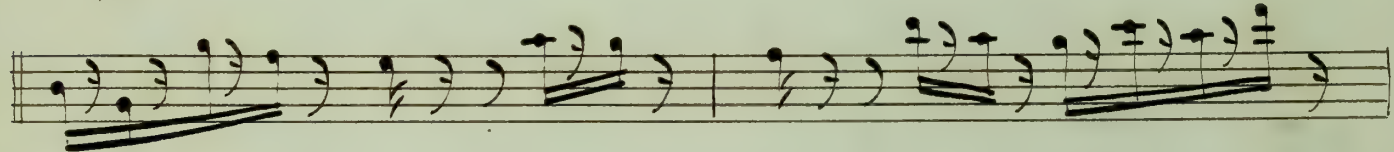
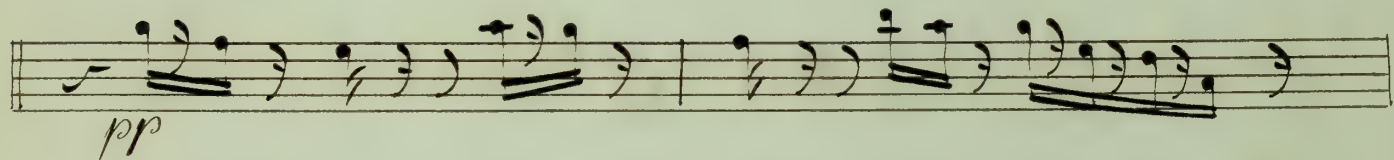
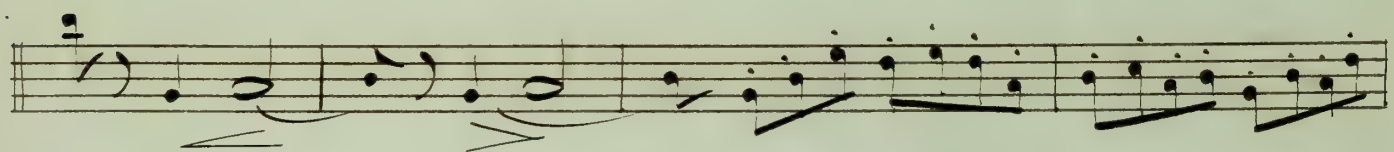
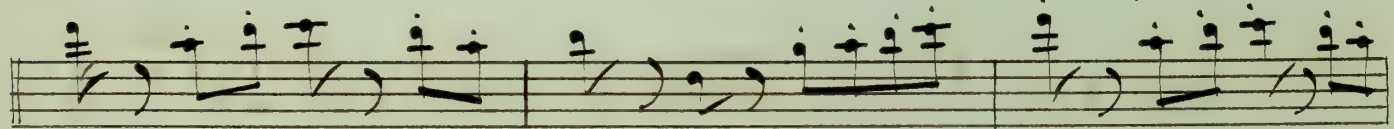
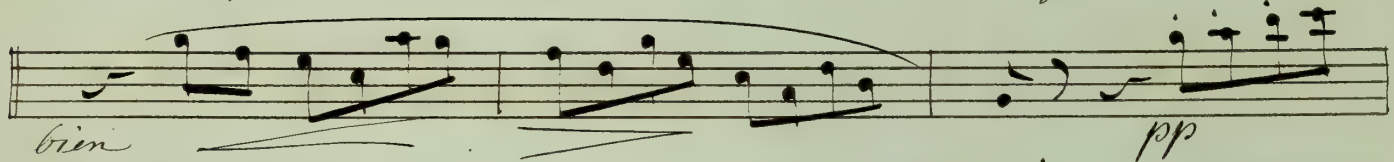
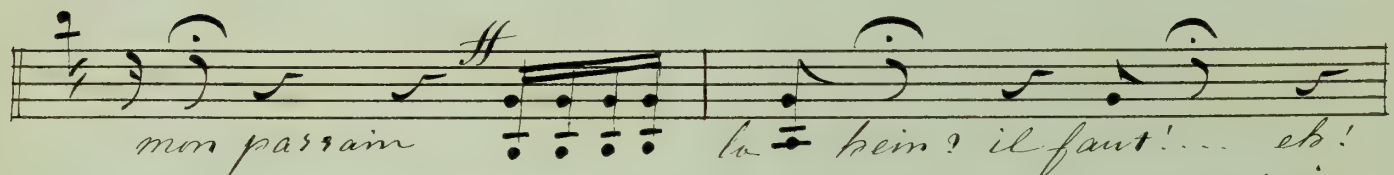
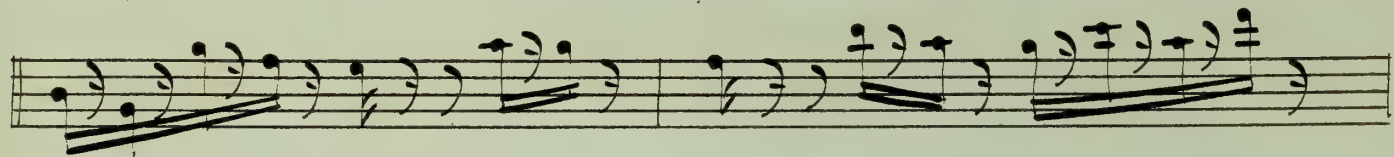
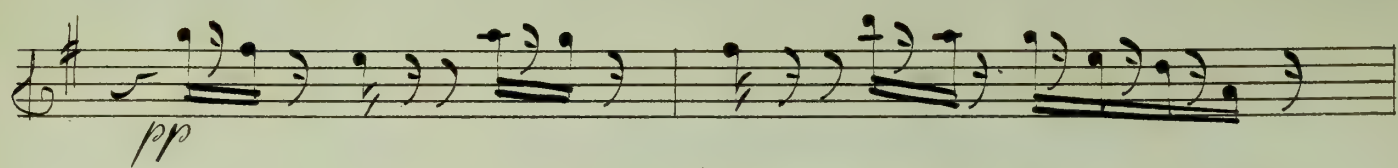


 voici l'éclair qui nous in - vite -

 à dépêcher notre vi - site allons, Bastien, allons vo-

 yons cours atte - ler et dépe - chons 2





c'est le tonnerre ce me semble allons, viens donc, allons en-

semble *pp*

pp

ff

S'il me faisait la Cour

N° 3
Allegretto *ff* *pp*

pp

suiver *ff* *a tempo*

pp *ff* *pp*

Rall.
Comment il a sive et comme il s'en

a tempo
- va *piu*
Rall.
a tempo
S'en - va avec
ff *pp*
ff *pp*
ff *pp*
Rall. *a tempo*
Je sais moins en - core comme il s'en - va *piu*
a tempo *rall.*
S'en -
= ira *arco*

Ca suffit ... bon voyage.
N° 4 $\frac{1}{2}$ ton plus bas
Andante *sol*
pp

Précit
personne-là bas dans le moulin point de bruit point de lue-

Moderato
-mière y'ai grimpé la chasis-sée et par un tel moyen,
And^{no} mesuré
ici j'arrive avec mystère *p* *p* *p*

Piu mosso
And^{te} sostenuto
pp *arco*
perr nous allons voir et me voi-ci!

tr
tr
pour mes
vœux et mes a-mours pour mes
vœux pour mes vœux et mes a-

al tempo
mours *p*

trall.
pp *cim* *trall.*

*All^o non troppo**And^{te} sostenuto*

pour mes vœux mes a-

p *Rall:*

= mourr pour mes vœux pour mes vœux et mes a-

= mourr pour mes vœux mes a-

a tempo

= mourr *ff*

Voyons! écoutons bien!

N° 5

Andante

p

mi

ma tête est

Q. 5.

folle, la peur qui me pour - suit et pourtant sur ma pa -
=role *f* *pp* *un peu retenu* *pp* C'est le vent

tr
C'est le vent *sf* *p*
sf *p*
sf *p*
tr
ff *pp* *p*
tr
tr

6/8

And^{te} *pp*

Brall: animé

Cortes flo-lis pp

tr tr tr tr tr tr tr tr

ff

p

Je suis trop bonne tu n'est qu'un trem-

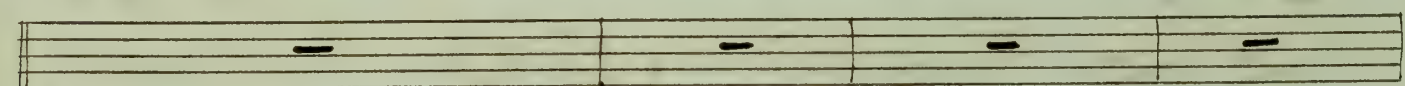
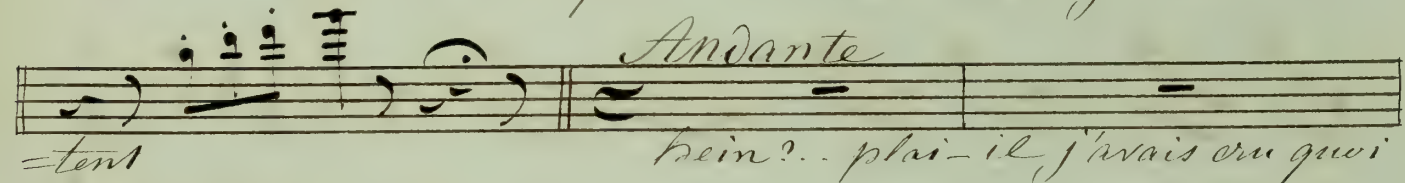
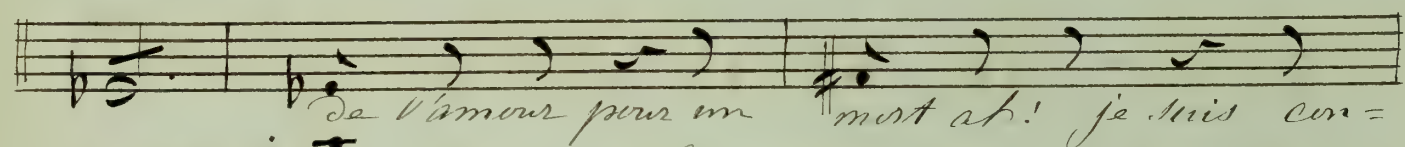
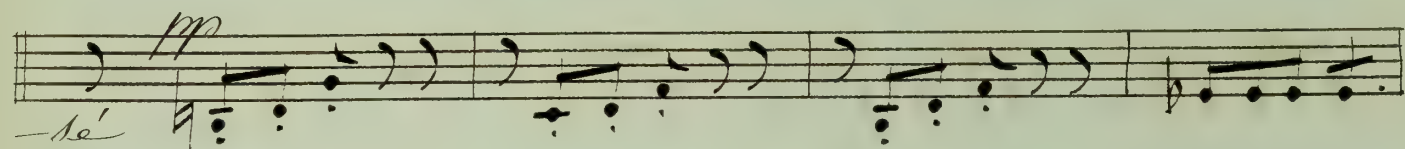
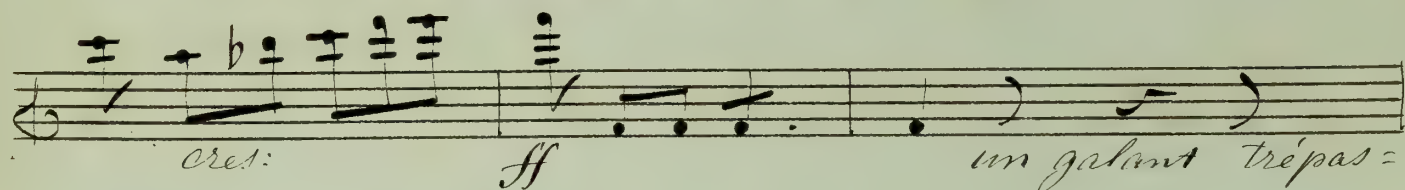
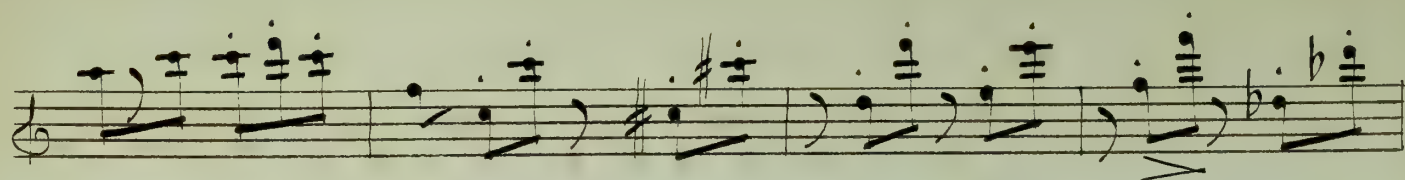
= peur-pourquoi ma mi-gnonne. et accés d'hu-meur

dim: >

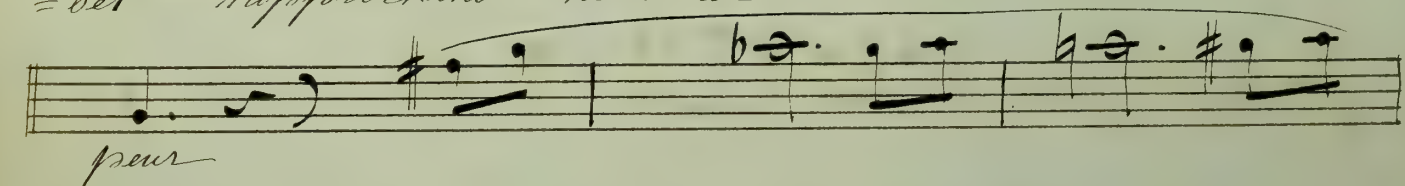
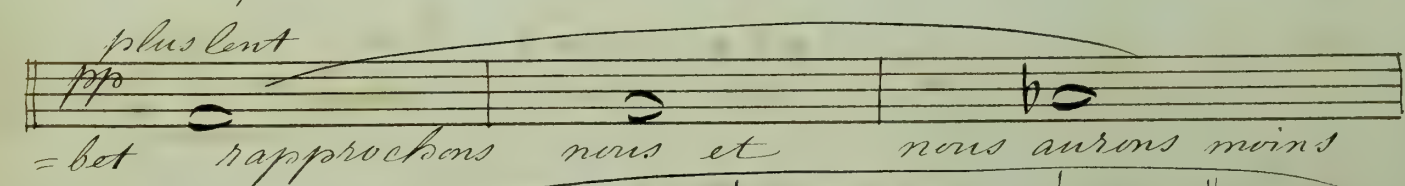
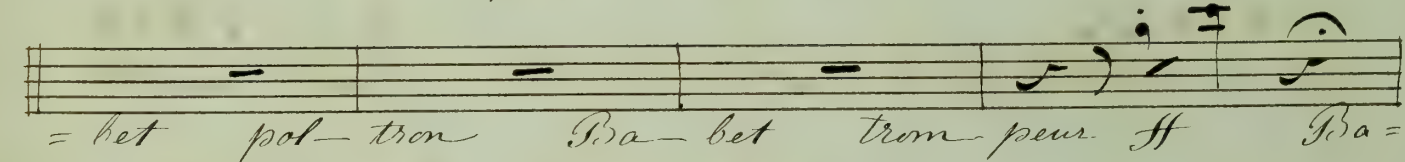
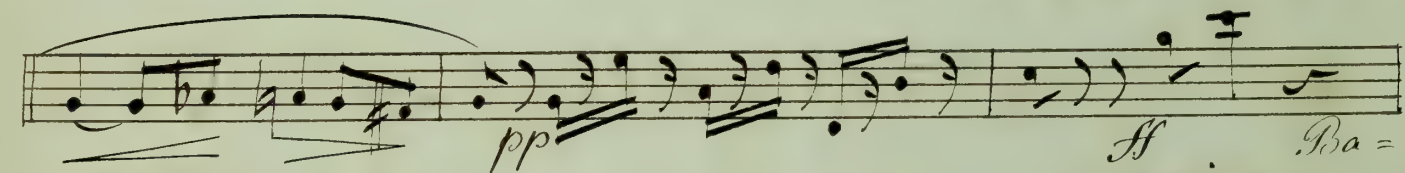
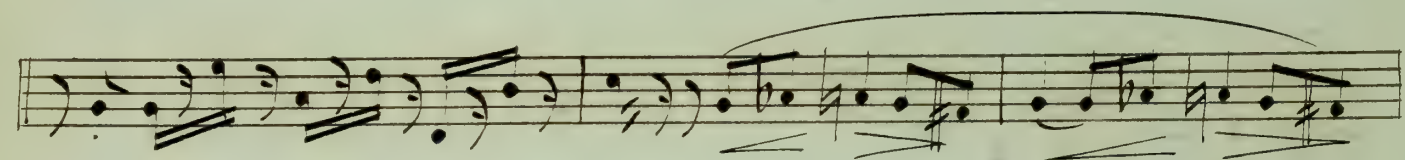
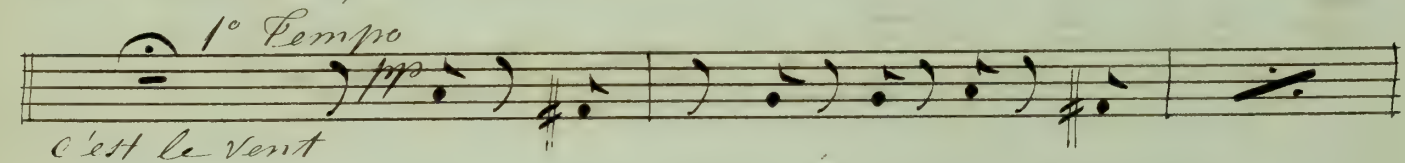
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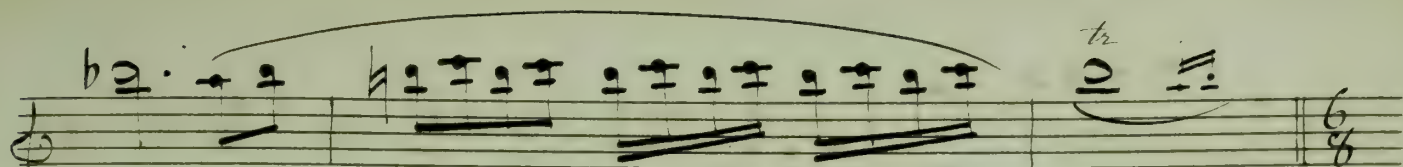
1

2

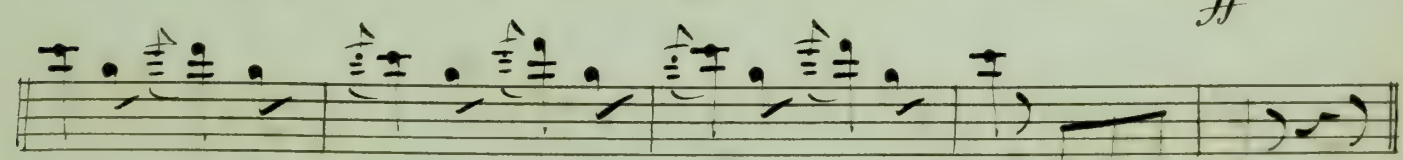
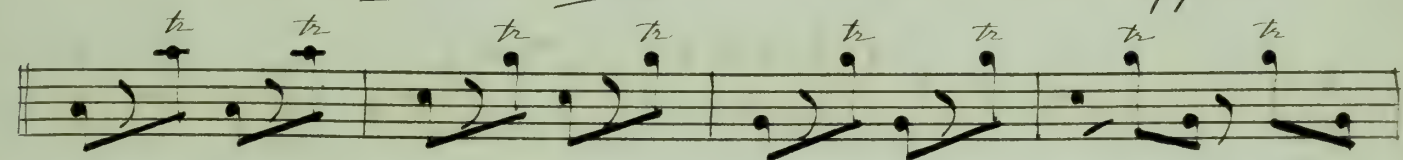
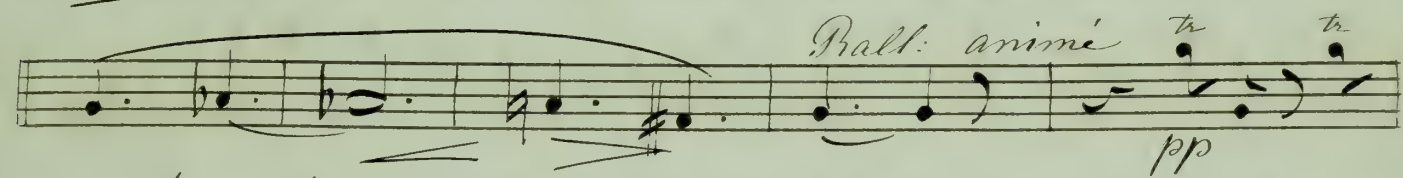
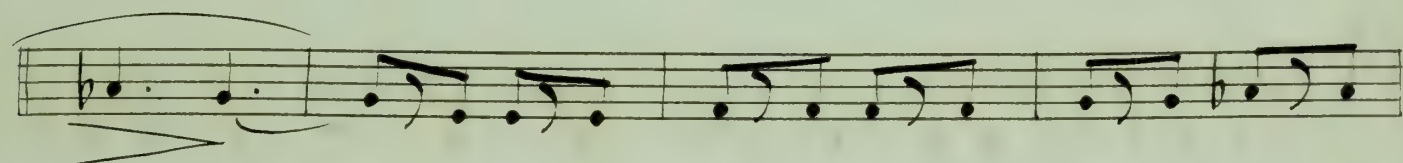
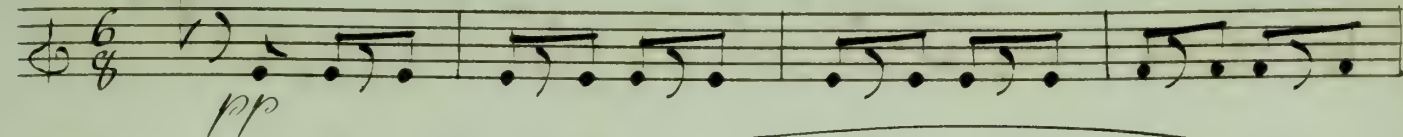


Donc? n'est tu pas enten-du rien non rien! écoutons

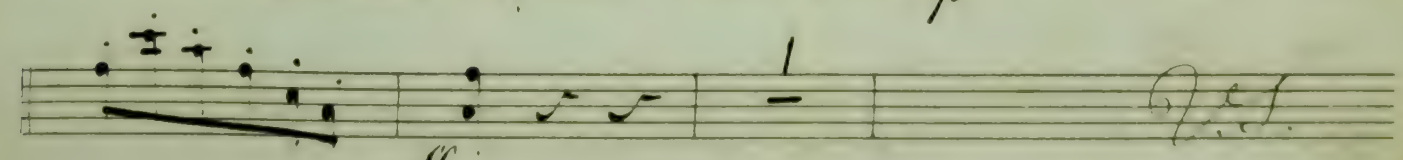
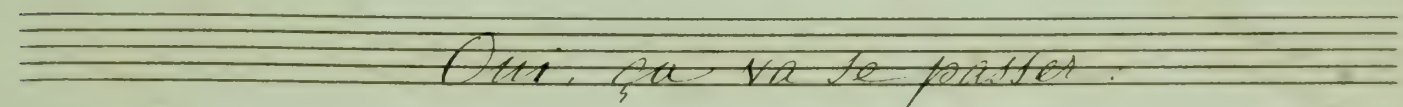




And^{te}



oui ça va se passer.



ff

And^{te}

Handwritten musical score on page 26, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *ppp*, *ff*, *p*, and *f*. The notation includes various note values, rests, and articulation marks. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by frequent use of triplets and slurs, indicating complex rhythmic patterns. Dynamic markings are placed throughout the score to indicate changes in volume. The notation is dense and detailed, typical of a composer's manuscript.

et cin-quanté ans plus tard autre sorcelle =

—rie De la lu — — tine confre —

—rie tou — jours tou — jours so —

=yons a chère ton dis — cours

pp

3 Tremolo

p

Tremolo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *hou! hou!*

Staff 2: *hou! hou! hou! hou!*

Staff 3: *hou! hou!*

Staff 4: *hou! hou! hou!* *Crémolo* *pp*

Staff 5: *écoré — tons écoré =*

Staff 6: *= tons* *Vo =*

Staff 7: *All^o* *2/4* *1* *mf*

Staff 8: *1*

Staff 9: *1*

Staff 10: *1*

29

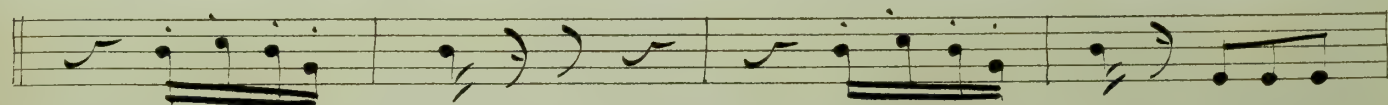
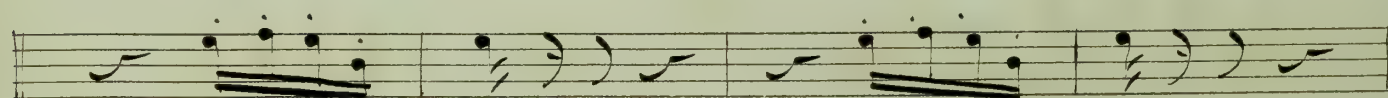
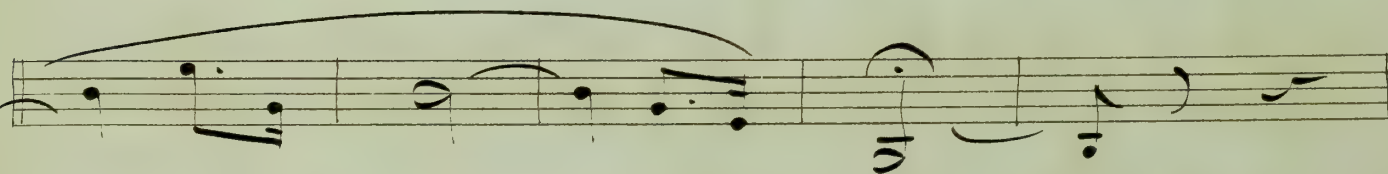
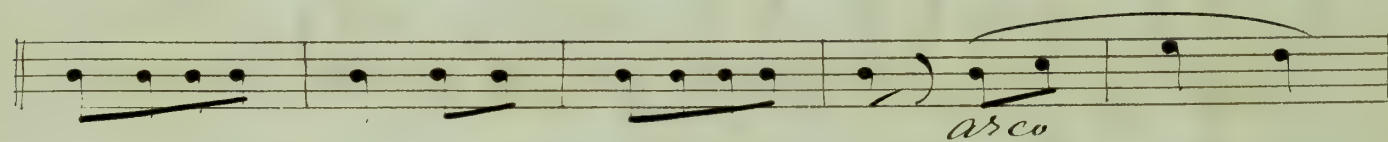
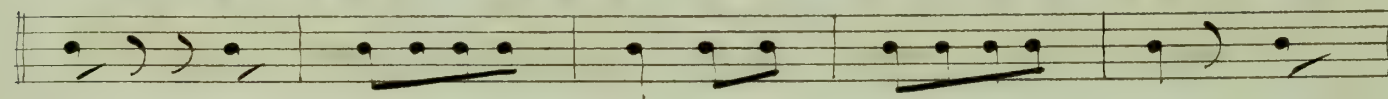
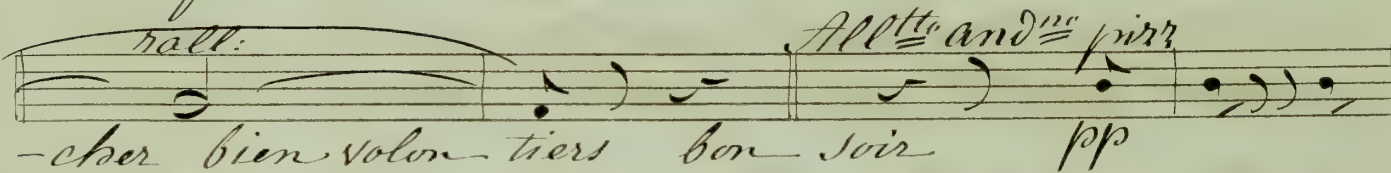
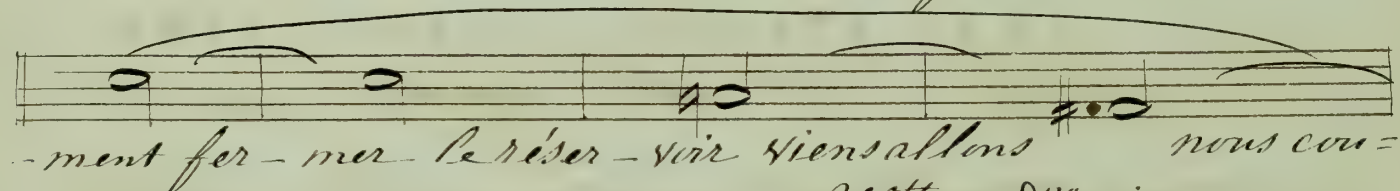
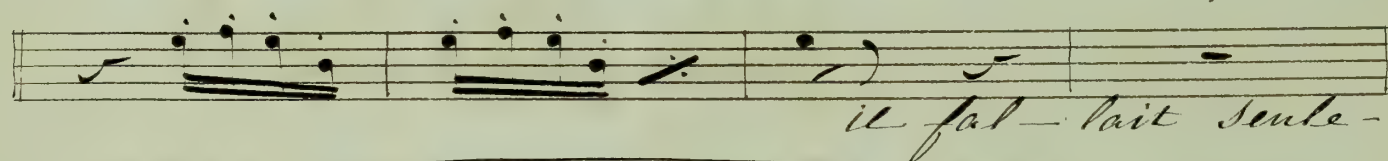
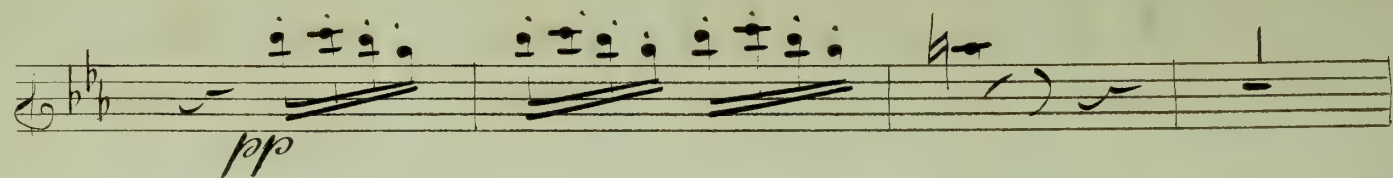
Handwritten musical score on page 30, featuring multiple staves with complex notation, including sixteenth notes, triplets, and dynamic markings like *ff*, *p*, *mf*, and *cresc.*

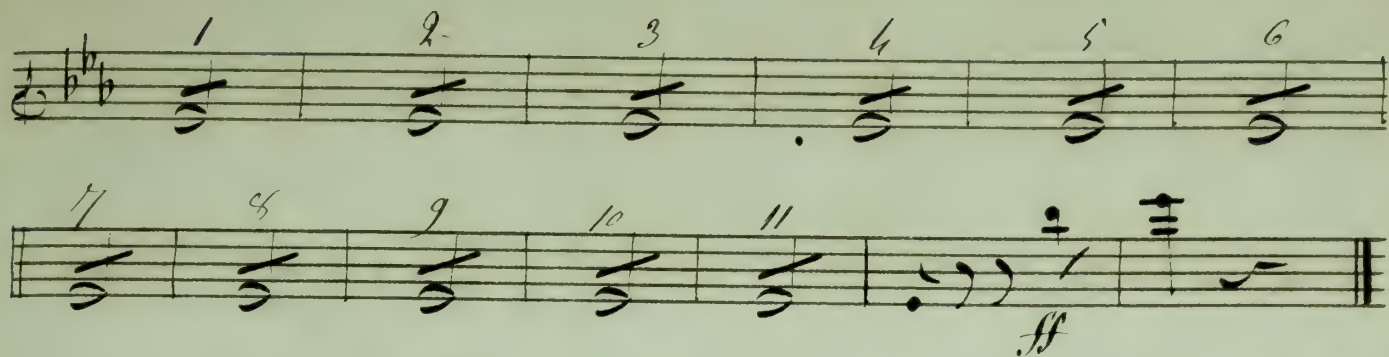
The score is written on ten staves, organized into five systems of two staves each. The notation includes various rhythmic values, primarily sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo) are used throughout. A triplet of eighth notes is marked with a '3' above it. The manuscript is written in a cursive style, typical of 18th or 19th-century musical notation.

quel est donc tout ce ta-
-page ? quel bon heur ? ah mon par- rain ? qu'est ce-
-ne ? c'est le moulin *pp*
pp cresc.
ff
3

24

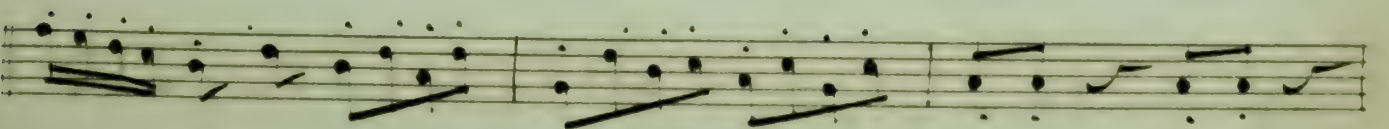
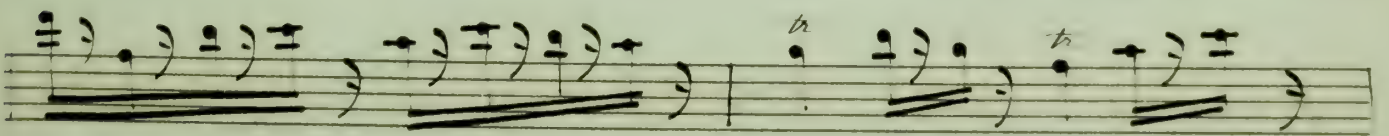
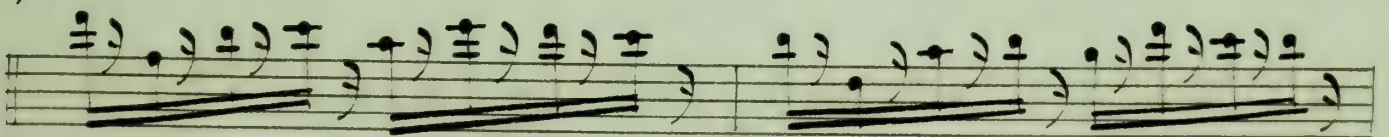
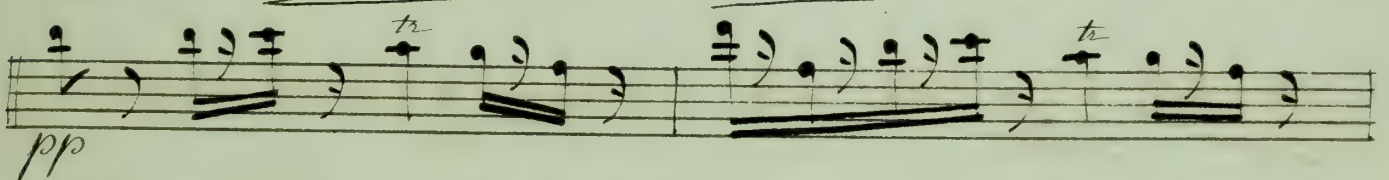
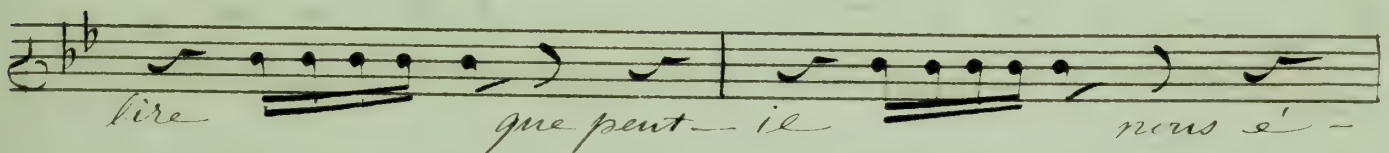
3





A Pastion, au Balli

N^o 7

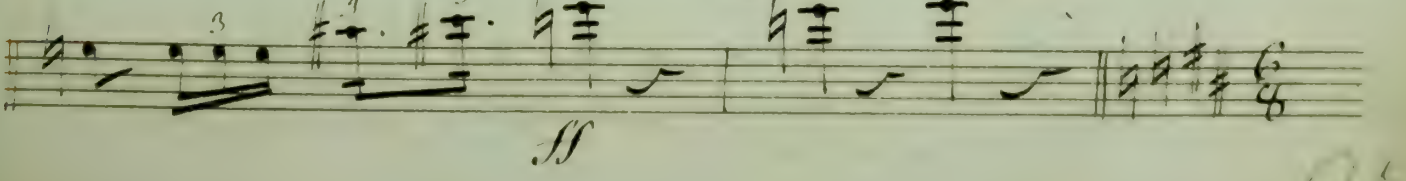
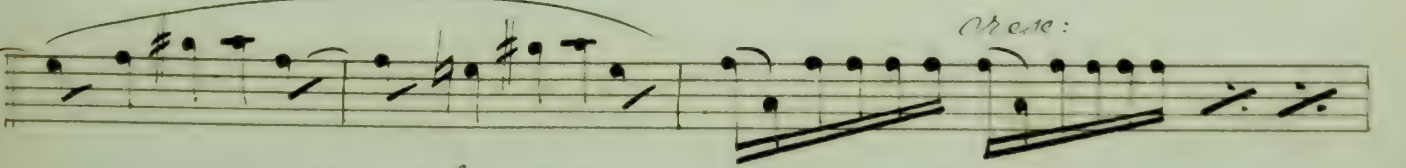
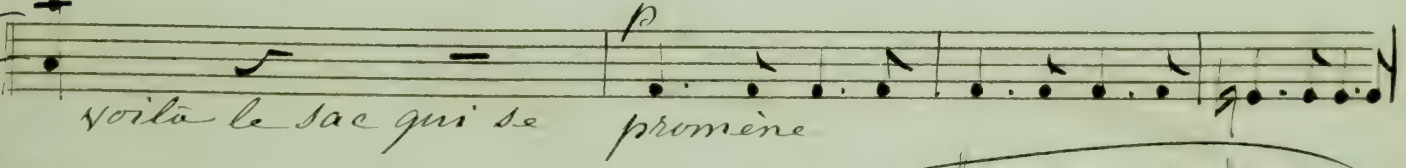
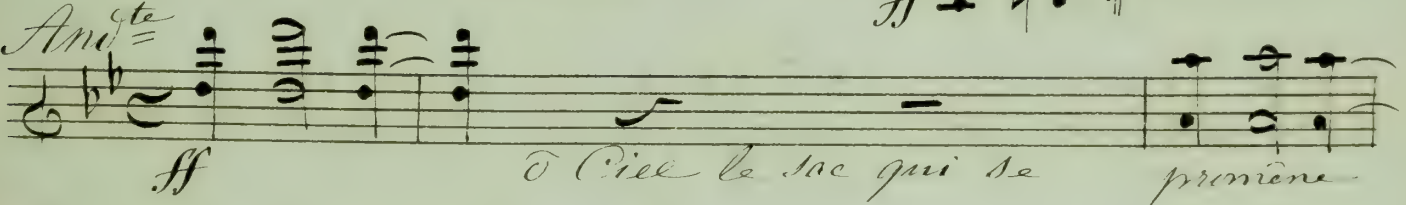
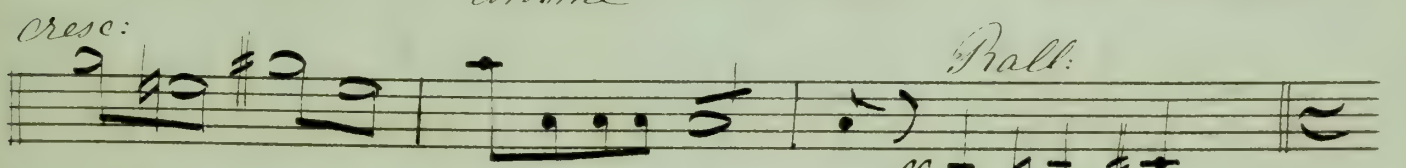
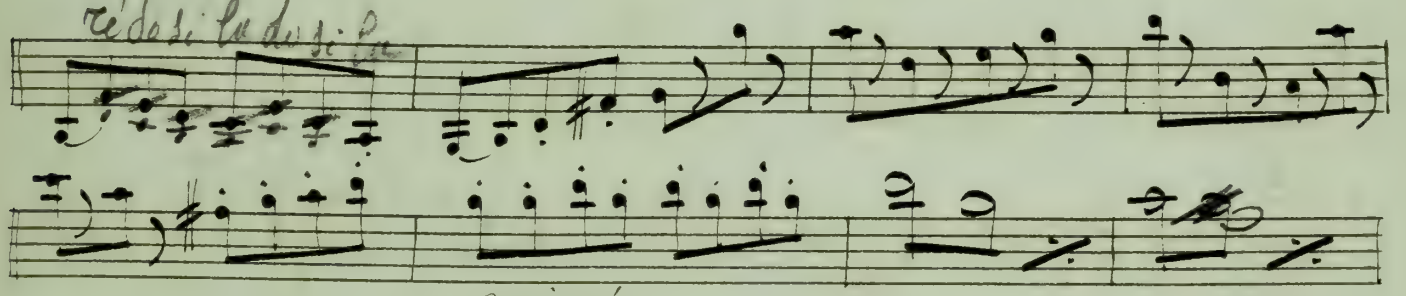
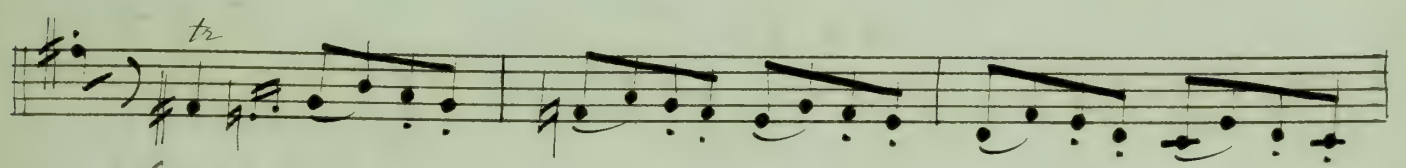
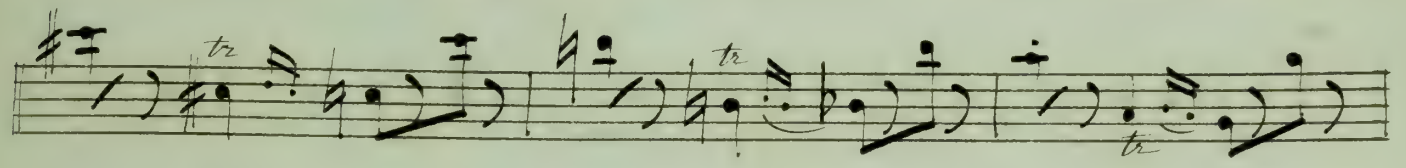
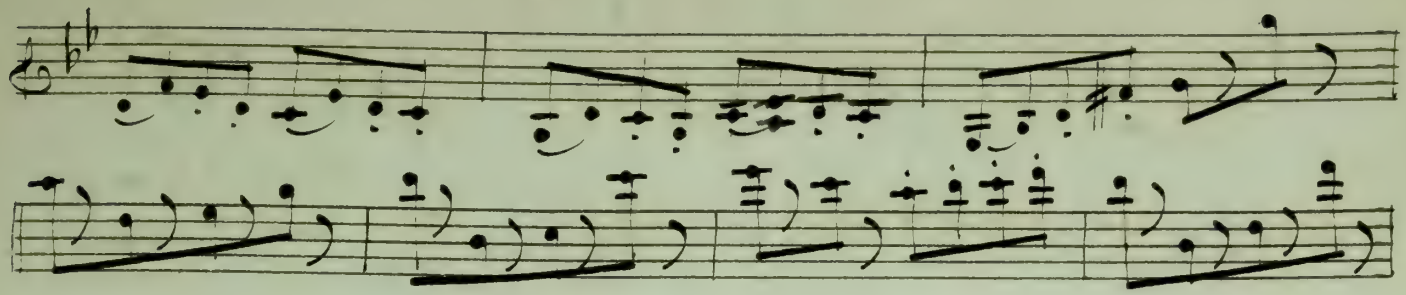


M. J.

Handwritten musical score on page 34, featuring ten staves of music. The score includes dynamic markings such as *ff*, *p*, *pp*, and *mf*, and tempo/character markings like *plus lent*. The lyrics are written in French and are spread across the staves.

Lyrics:

c'est signé Mar--celin le Défunt mon ou--
 -sin Marcelin Marce--lin Marcelin Marce--
 -lin comment dans l'autre monde seut il qu'on lui re--
 -ponde monsieur



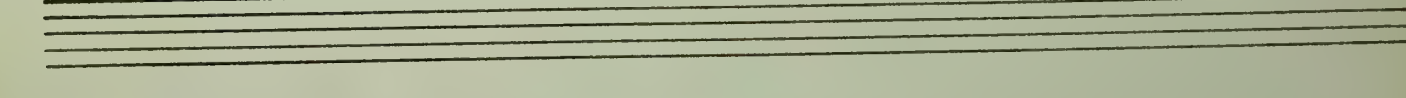
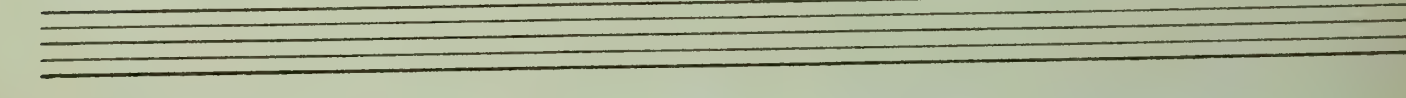
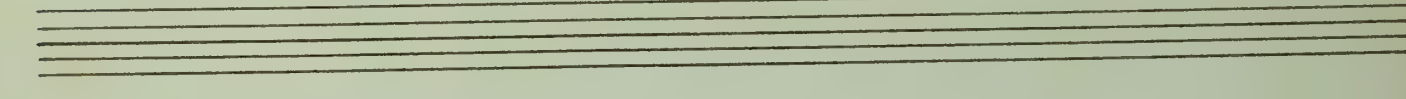
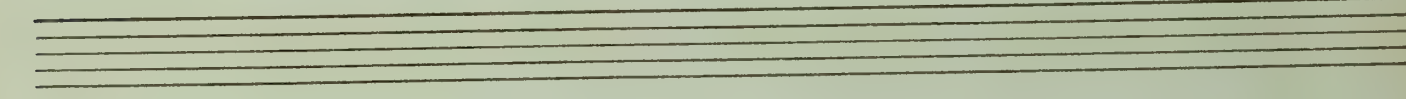
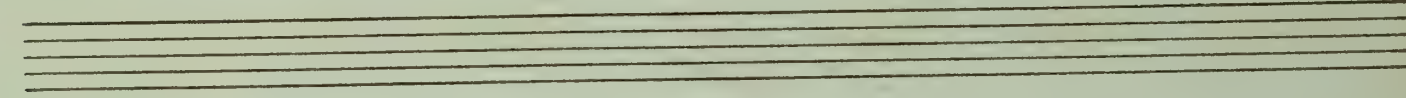
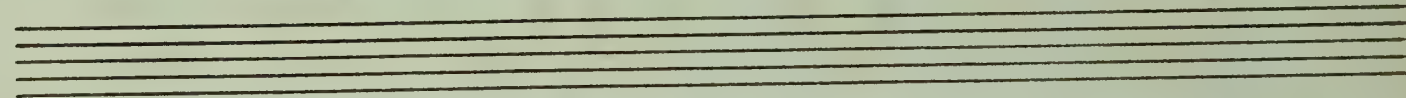
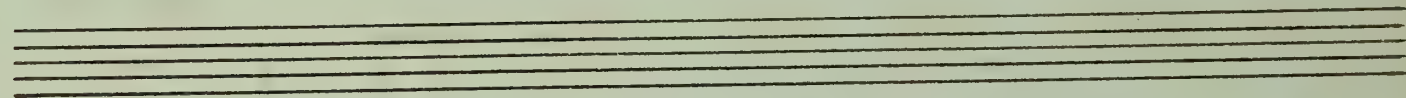
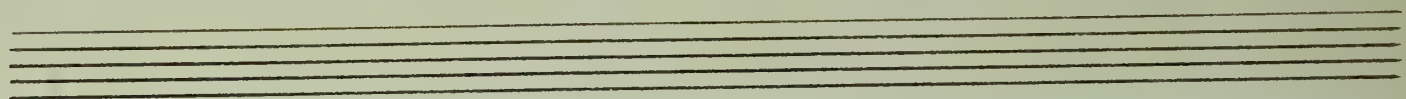
Q. 1.

Handwritten musical score for a piano piece, featuring multiple staves with notes, rests, and dynamic markings such as *pp*, *ff*, *f*, and *cresc.* The score includes a section marked *All.* and a section marked *Retenu plus lent*.

et répéter gai-ment

Fin

59 minutes



2^e Violon.
Le Garçadet.

1^{er} pupitre

Première représentation le 9 Janvier 1837

Le Baron de

second

1860

Reprise le 2 Avril 1840

Jacques

Propr. à 24 c. 1895
Reprise le 23 Octobre 1899.
30 ——— id.

LE FARFADET.

ARA ADAMES

2^d VIOLON.

OVERTURE.

All.^o con fuoco.

ff

And.^{te} non troppo. 11

Clar:

rall. molto. 15

All.^o non troppo

Pizz.

pp

13

15

Pizz.

arco.

pp

cresc.

ff

15

Clar:

11

2^d Viol.

pp

Pizz.

Goussier

Violon

13

5

A musical score for Violon, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The score includes dynamic markings such as *arco*, *pp*, *cresc*, and *ff*. There is a handwritten 'X' above the fourth staff. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The score ends with a double bar line on the eleventh staff.

N^o. 1.

ff

Pizz. *pp* arco. *pp*

pp *pp* cresc. *ff*

ff

à vos ordres mon par-rain moi Laurette et puis Ba-bet à chacun notre couplet à chacun votre cou-

pp

rall: a tempo.

il fredonne douce-ment

a tempo. montrez votre main je prédis aux

belles tendres et fi-dèles que leur doux a-mi deviendra leur ma-ri plus jo-

a tempo.

-li est il rien plus jo-li

2^d VIOLON

5

arco. *ff* qu'est gen-ti

Pizz. un peu moins vite

à votre tour Laurette.

V^o 1^o 2^d Violon *pp*

Pizz.

rall: 3 arco, a tempo. dim.

a choi - si *p* cresc. *pp*

rall: 1^o tempo. *p*

de plus joli à nous deux Babet

rall: voulu

a tempo. - rent en - tendre aus - si

a tempo. montrez votre main je prédis aux belles tendres et fi - deles que leur doux a - mi deviendra leur ma -

suivez. a tempo

- ri plus jo - li est il rien plus jo - li

Pizz.

arco. *ff* qu'est gen - ti

qu'est gen - ti

(Ce que j'entends dire.)

N^o 2.

ff *All^o* *ff* Ce vieux moulin est fait exprès pour les lutins les farfadets

pp Je n'aime pas tous ces caquets de revenants de farfadets

rall: *dim:* j'y vais mais j'ai grand peur *Pizz.* *arco* *ff* *pp* *ff* *pp*

ff *pp* *ff* *pp*

vo-yons vo-yons *ff* *pp* *ff* *pp*

En peu retenu. *p* *2* *1* *pp* *1* *pp* *2* *pp* *ff*

B. et C. 8966.

2^d. VIOLON.

7

7

je n'en puis plus et je suis

ff morte elle est morte elle est morte *pp* je viens de voir eh! bien un grand fantôme

blanc où ça près du verger Oh la folle imbécile c'est le pommier en fleur que j'ai vu ce matin vas tu bien me laisser tran-

- quille ce vieux moulin est fait ex- près pour les lutins les farfa- dets *Pizz.* *p*

arco.

ff *pp* *ff* *pp*

2 5 6

ff Allons Bastien allons vo- yons cours at- te- ler et dêpê- chons mon parrain *ff*

pp hein il faut eh! bien *pp*

5 *pp*

mon filleul *ff* hein il faut eh! *pp*

ff *p*

c'est le tonnerre ce me semble allons viens douc allons en -

1 1

b b 8

2^d VIOLON.

(S'il me faisait la cour)

N^o 5.

Allegretto Pizz. arco pp Suivez. a tempo. ff rall. pp atempo. Pizz. s'en va tempo. rall. arco. s'en va Pizz. ff pp Suivez. a tempo. rall. ff atempo. pp ff pp Pizz. s'en i-ra. a tempo. rall. arco s'en i-ra.

1^{er} ton plus bas

Andante.

N^o 4.

Récit.

(Bon voyage)

Mod^{to}.

Personne là bas dans le mou-lin point de bruit et point de lumière j'ai grimpé la chaus-
sée et par un tel mo-yen ici j'arrive avec mys-tère And^{te} mesuré. p Pizz. plus mosso
- ci. And^{te} sostenuto 10 pour mes vœux mes amours pour mes vœux et me voi-
vœux et mes a-mours rall. a tempo. All^o non troppo. 1
souve. ff mir B. et C. 8966 pp

[illegible]

p Andantino.

pp rall. contes jo-

p animé. *ff* *cresc.* *p*

lis non je suis trop bonne tu n'es qu'un trompeur pourquoimami

gnonne cet accès d'humeur

cres. *ff* un galant trépassé

And^{te} 2

de l'amour pour un mort Ah! que je suis content *ff* n'as tu pas enten-

du „rien non rien,, écoutons c'est le vent *pp*

plus lent. *pp* *ff* Ba-bet pol - tron Ba-bet trom peur *ff* Ba-

Andantino.

bet rapprochons nous et nous aurons moins peur *pp*

2^d. VIOLON.

11

rall. *animé.*
cresc. *p*

All^o mosso. (Ça va se passer..)
N^o 6 *ff* *pp*

2^d VIOLON.

trem. 3 trem.

pp

écoutons. écoutons. pp

pp

1 pp

1 pp

1 3 trem. p

trem.

3 trem. pp

pp

écoutons écoutons vo-yons

All.^o 2 mf vo-yons

cres. 6 ff

ff

15

B. 1. (17) 8966

H

17

14

2^d VIOLON

All^{to} and no

p *rall.* *pp* *Pizz* *arco.*

il fallait seulement fermer le réservoir viens allons nous cou cher bien volontiers bonsoir

bonne nuit.

ff

All^o (à Bastien au Bailli.)

N^o 7. *ff* *pp* voyons tâchons de li-re que peut-il nous é-

-crire *pp*

ff

pp

Plus lent. *pp*

ff C'est si gné Marcelin le défunt mon cousin Marcelin, Marcelin Marcelin Marce-

lin comment dans l'autre monde veut-il qu'on lui réponde *ff* monsieur le bail-li.

p

B. 3966.

2^d. VIOLON

15

2^e VIOLON.

animé

pp

cresc.

rall.

ff

ff

And^{te}

Ah! je suis mort (oh Ciel) le sac qui se pro -

voilà le sac qui se promène

p

cres.

ff

pp

f

ff

cres.

vive Laurette, et Marce -

p

fp

fp

f

p

car à Bastien ma foi vous avez fait grand peur

pp

et maintenant nous pouvons tous

chanter et répéter gai - ment

ff



2^e Violon.
Le Garçadet.

3^e pupitre

2^{me} Violon

7^{ime}
3^e pupitre

Le Farfadet.

Couverture

all^o
con fuoco

and^{te} non troppo *15* *all^o non troppo* *13*

rall molto *pp* *pizzⁱ* *arco* *pp*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a "Cres" marking. The second staff has an "ff" marking. The third staff has a "C" marking. The fourth staff has a "3" marking. The fifth staff has a "C" marking. The sixth staff has a "3" marking. The seventh staff has a "15" marking. The eighth staff has a "11" marking. The ninth staff has a "13" marking. The tenth staff is empty.

4

13

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff is marked *arco*. The third staff features a *pp* (pianissimo) marking. The fourth staff includes a *cres* (crescendo) marking and several triplet markings (indicated by the number 3). The fifth staff is marked *ff* (fortissimo). The remaining staves continue with complex musical notation, including many beamed notes and slurs. The manuscript is written in dark ink on aged, slightly yellowed paper.

The first six staves of the manuscript contain musical notation. The first four staves feature a series of ascending and descending eighth-note patterns, often beamed together in groups of four. The fifth and sixth staves continue these patterns, with the sixth staff ending with a double bar line.

Nº
allegro *ff*

Staves 7 through 11 of the manuscript. Staff 7 begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of triplets of eighth notes, marked with a forte (*ff*) dynamic. Staves 8 and 9 continue these triplet patterns. Staff 10 features a more complex rhythmic pattern with sixteenth notes. Staff 11 concludes with a *pizz* (pizzicato) marking and a *p/p* (pianissimo) dynamic, followed by a double bar line.

The final staff of the manuscript, which is mostly empty except for a few notes and a double bar line at the end.

2

arco

pp

pp

pp

pp

cres

ff

ff

5

6

6

6

pp

rall

Complet a chacun votre couplet

à tempo
doucement

à tempo
-ri

*ami deviendra la ma-
suisse suiverz*

à tempo
plus jo-li

piu
arco

qu'est gen ti

un peu moins vile

à votre tour Laurette

(9)

Handwritten musical score for 2nd Violin. The score consists of 12 staves. The first staff is marked "2° violon" and "p/p". The second staff is marked "pizz". The third staff is marked "rall 3" and "arco à tempo". The fourth staff is marked "p" and "cres". The fifth staff is marked "à tempo". The sixth staff is marked "p" and ">". The seventh staff is marked "rall" and ">". The eighth staff is marked "à tempo". The ninth staff is marked "rall" and ">". The tenth staff is marked "à tempo" and "cres". The eleventh staff is marked "p" and ">". The twelfth staff is marked "p" and ">".

à tempo

a-mi deviendra leur ma =

suivrez

joli

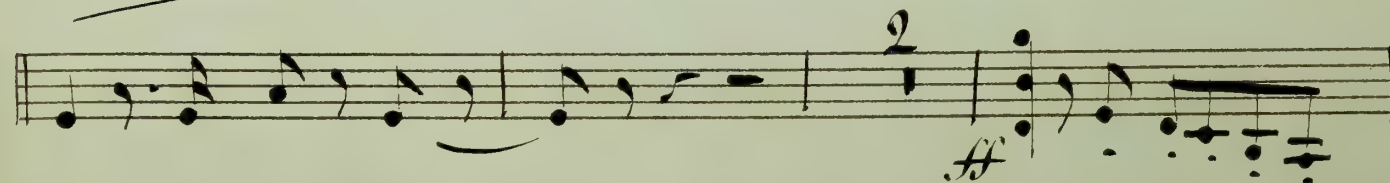
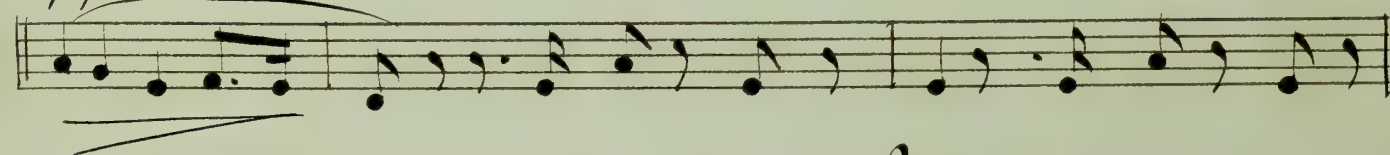
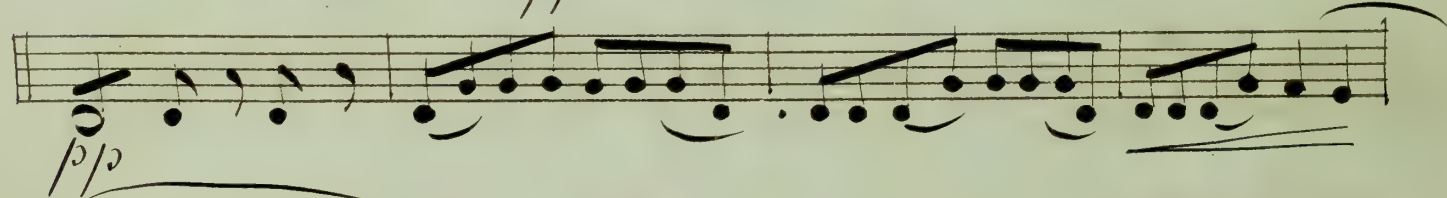
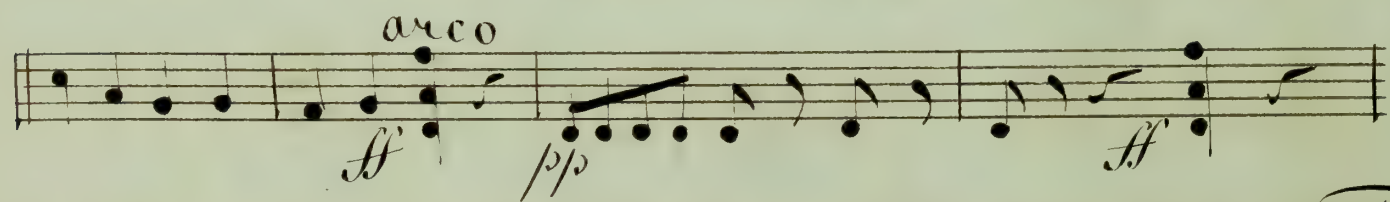
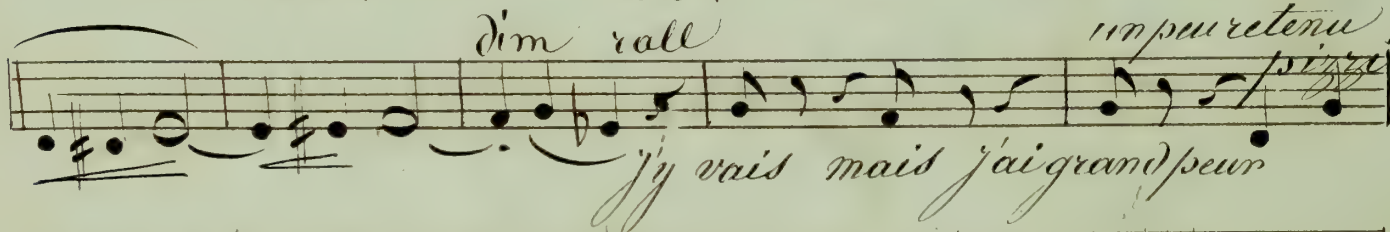
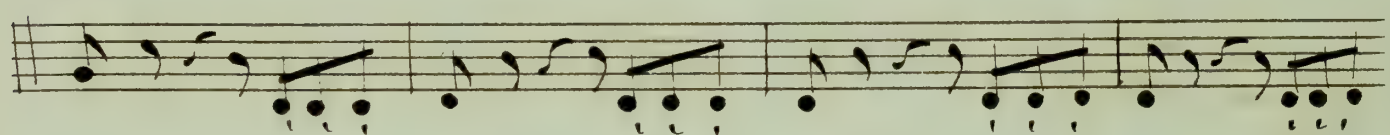
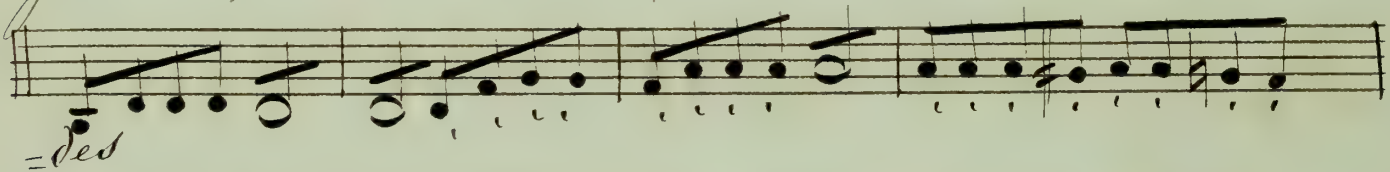
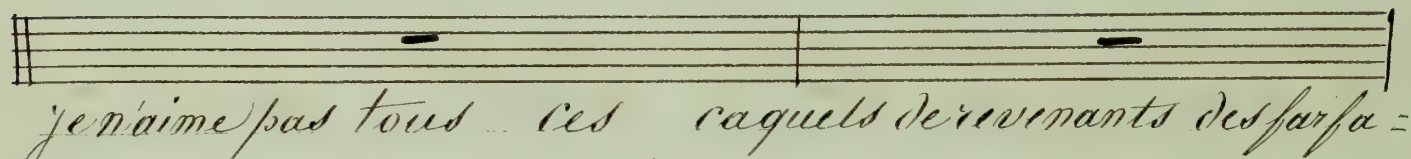
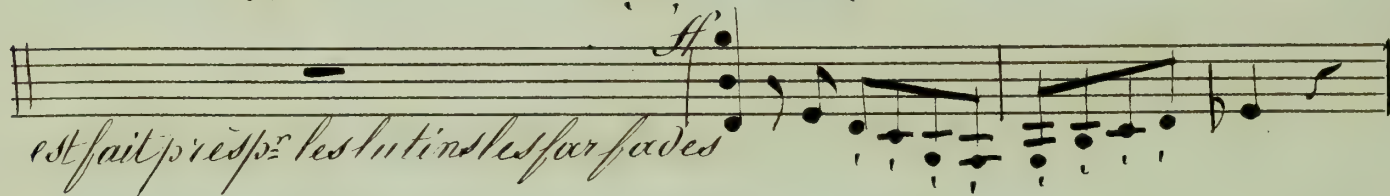
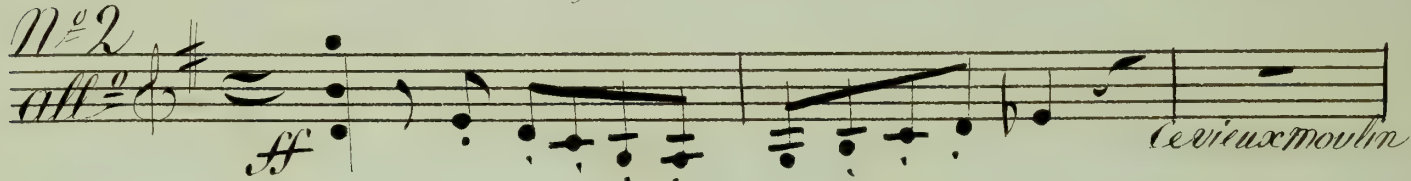
pizz

arco

ff

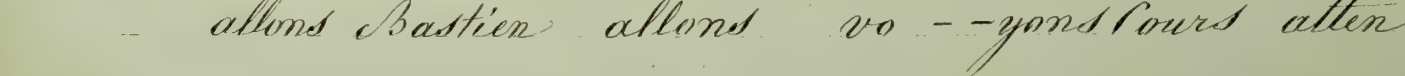
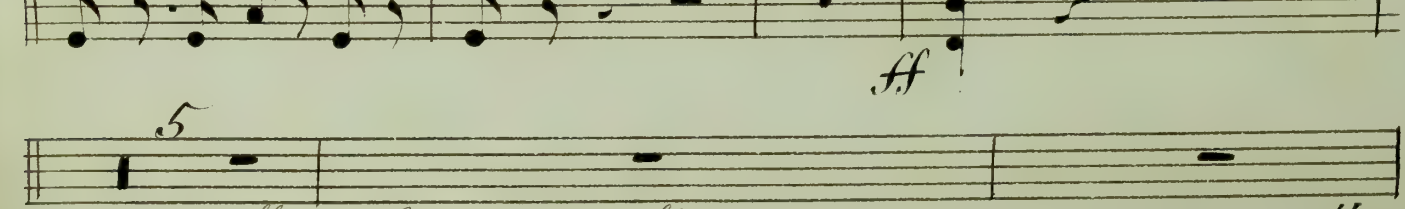
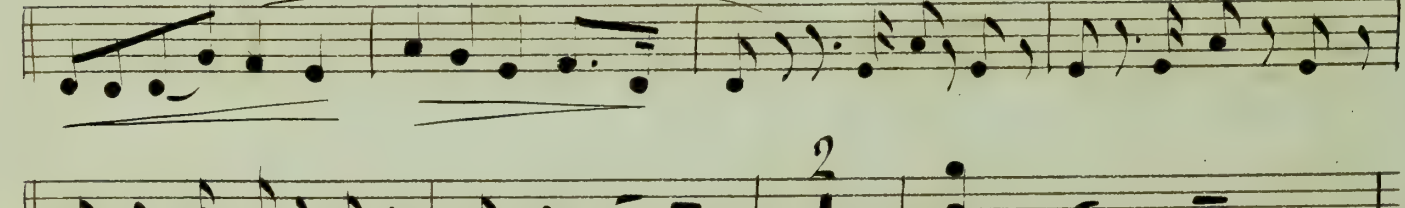
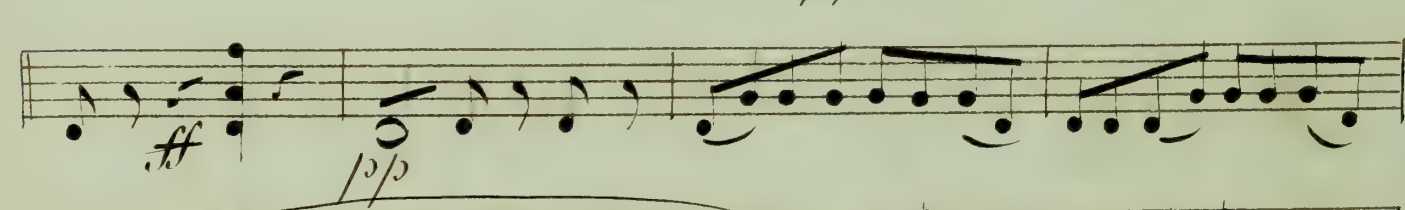
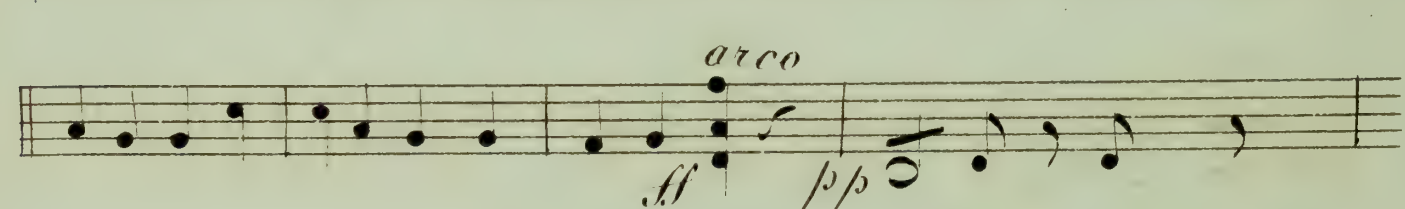
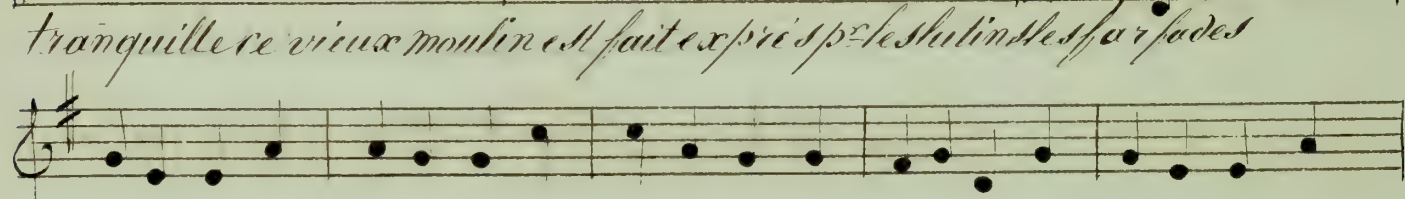
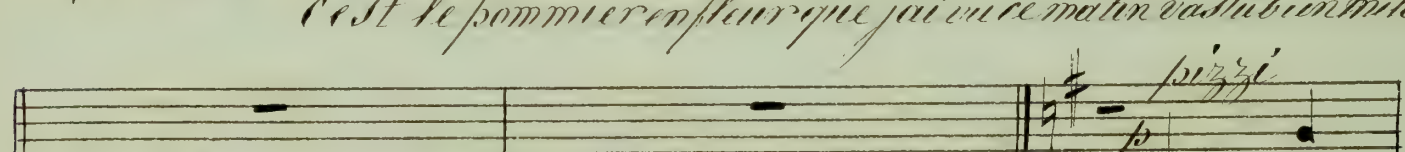
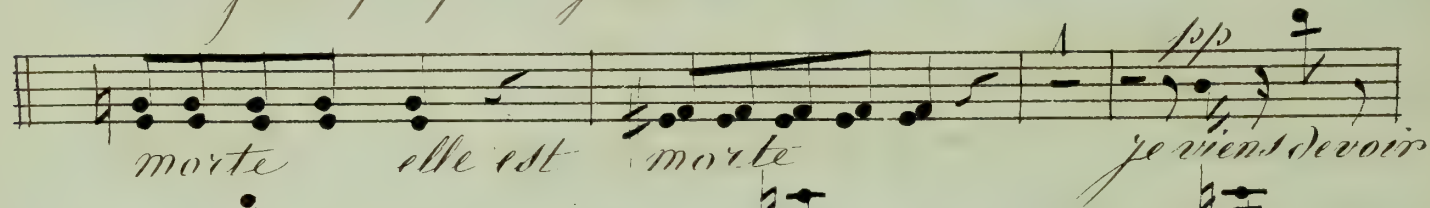
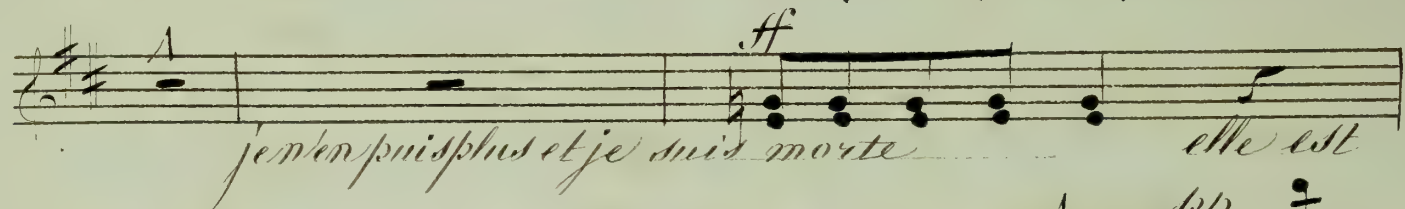
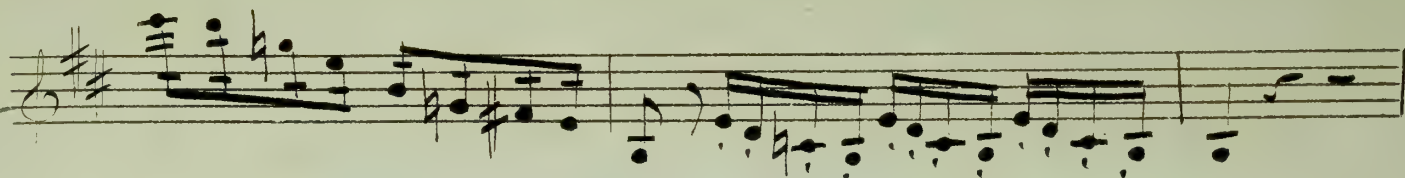
(Ce que j'entends dire)

N^o 2



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the ten staves. The key signature is one sharp (F#). The time signature is not explicitly written but appears to be common time (C). The score includes several dynamic markings: *pp* (pianissimo) at the beginning of the first staff, *ff* (fortissimo) in the second staff, *ff* in the third staff, *pp* in the fourth staff, *pp* in the fifth staff, *pp* in the sixth staff, *pp* in the seventh staff, *pp* in the eighth staff, and *ff* in the tenth staff. There are also several slurs and accents. The word *voyons* is written in the second staff, and *impetuoso* is written in the fifth staff. The score ends with a double bar line and a repeat sign in the tenth staff.

1



allons Bastien allons vo - - yons cours atten -

Handwritten musical score on page 13, featuring vocal and piano parts with lyrics in French. The score is written on ten staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The music is in G major and 3/4 time. The lyrics are: "ser et de-pé- - chons mon parrain. bien il faut eh. bien il faut eh. come = semble allons viens donc allons ensemble". The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). There are also fingerings indicated by numbers 5 and 6. The piano part features a prominent bass line with many beamed eighth notes.

6 *ff* *pp*

ser et de-pé- - chons mon parrain. bien il faut eh.

bien *pp*

5 *ff* *pp*

il faut eh

pp

ff come =

pp 1

semble allons viens donc allons ensemble

1

pp

1

N^o 3

ff *pp* *pp* *ff* *arco* *diverz* *à tempo* *ff* *pp* *ff* *rall* *à tempo* *pp* *arco* *diverz* *à tempo* *ff* *pp* *ff* *rall*

à tempo
pizz
rall
ff
arco

bon voyage
N° 4 en sib
andante

Personne la bas dans le mou =
ppizz
modte
lin point de bruit et point de lumiere j'ai grimpe l'escalier =

sée et par un tel mo-yen ici j'arrive avec mys - - -
andte meduré

p arco
terre p>
piu mosso
pizz nous allons

andte sostenuto
voir et me voi-ce

pour mes vœux mes a - -

mours pour mes vœux pour mes vœux et mes a -
al tempo

- mours
alleg non troppo

rall.

allegro non troppo

ff *p/p*

dim *p/p* *diverz* *andte sostenuto*

pr mes

voux mes amours pour mes voux pour mes

voux et mes amours pour mes voux mes a-mours

ff

(voyons, écoutons bien)

N^o 5

andante

ma tête est folle c'est la peur qui me pour -

= suit et pourtant sur ma parole sf p

c'est le vent

Handwritten musical score for a piece titled "Andantino". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andantino". The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *tr* (trill) and *5* (finger number). The score is divided into sections by tempo changes: "Andantino" and "Andantino". The piece concludes with a final chord marked "ff".

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Thumeur" is written under the fifth staff, and "ce faccès" is written under the fourth staff. The word "cres" appears twice, and "ff" appears twice. The word "and" is written above the final staff, and "2" is written below it. The word "content" is written under the final staff.

2

n'as-tu pas enten-du, rien non rien, écoute - -

- tons *c'est le vent*

à tempo

plus lent

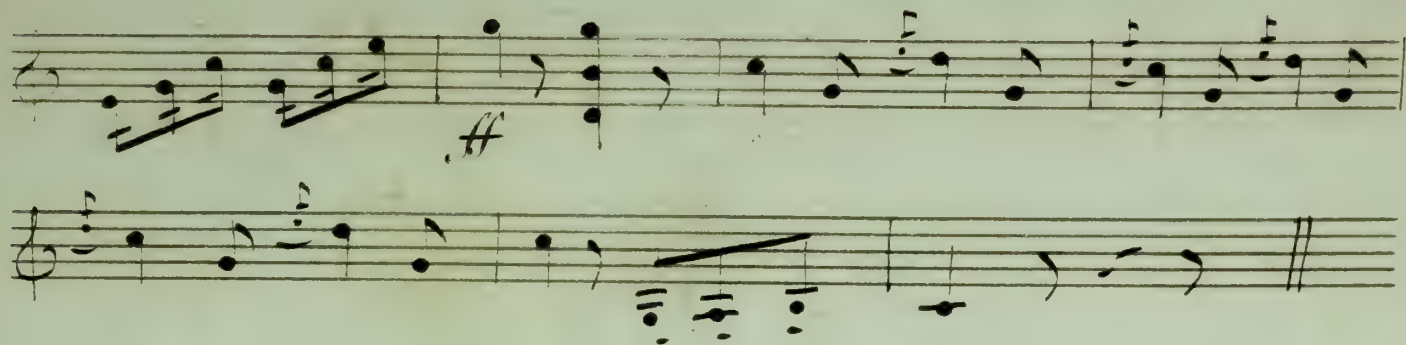
ff Babet poltron babet trom -

= peur *ff* nous aurons moins

peur *Andantino*

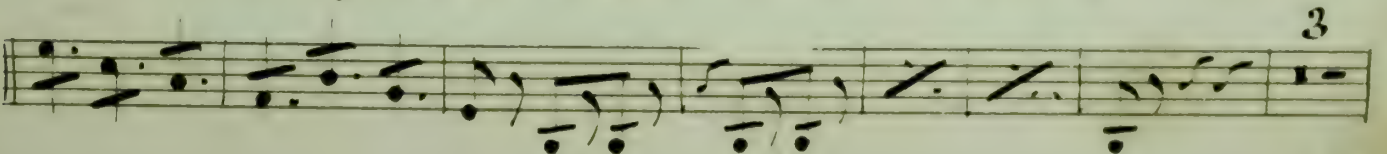
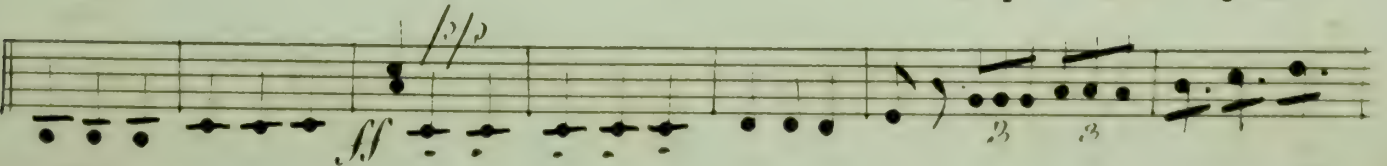
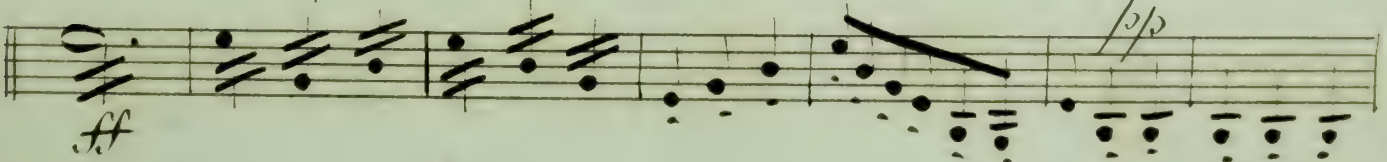
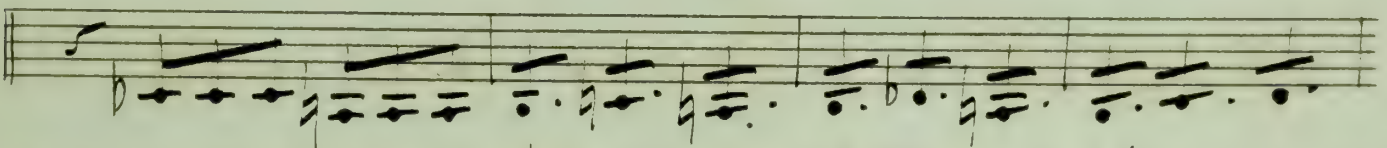
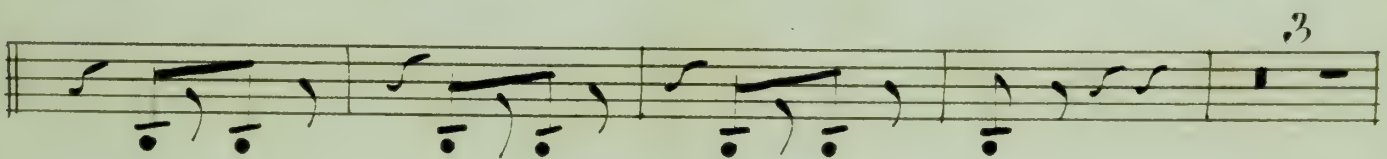
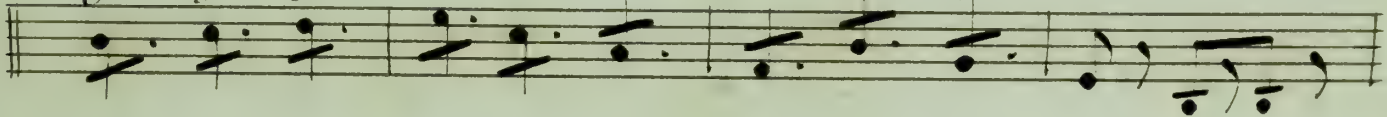
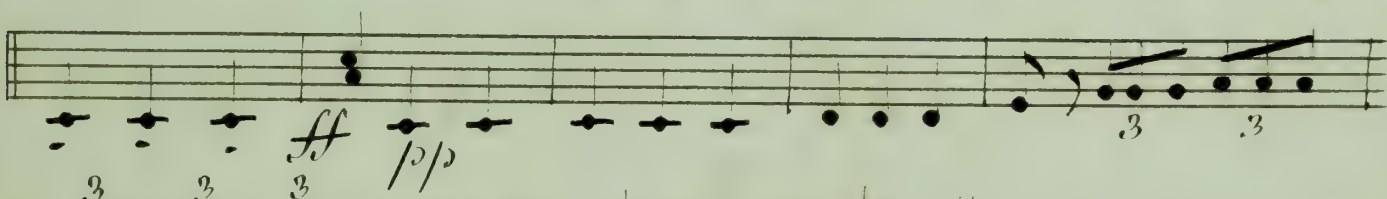
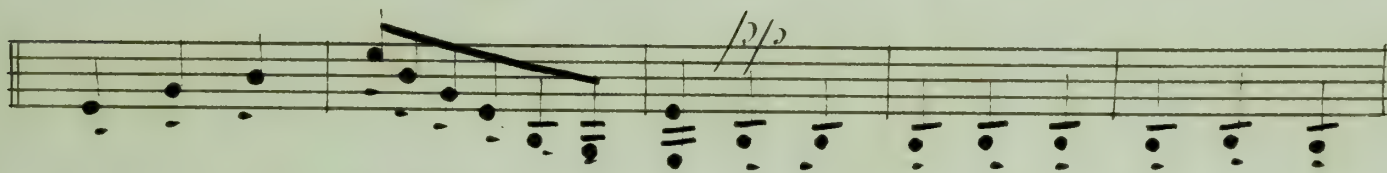
rall

cres



(Ca va se passer)

N^o 6



3

Handwritten musical score on page 22, featuring 12 staves of music. The notation includes treble and bass clefs, notes, rests, and various musical markings. The score is written in a single system, with the first staff beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a style that suggests a 19th-century manuscript. The notation includes various note values, rests, and dynamic markings such as *p/p*, *trémolo*, and *brem*. The score is divided into measures by vertical bar lines. The first staff has a large number '3' written above it. The second staff has a large 'A' written above it. The third staff has a large 'A' written above it. The fourth staff has a large 'A' written above it. The fifth staff has a large '3' written above it. The sixth staff has a large '3' written above it. The seventh staff has a large '3' written above it. The eighth staff has a large '3' written above it. The ninth staff has a large '3' written above it. The tenth staff has a large '3' written above it. The eleventh staff has a large '3' written above it. The twelfth staff has a large '3' written above it. The score is written in a style that suggests a 19th-century manuscript.

A handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the page. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes half notes, quarter notes, and eighth notes, often beamed together. Dynamic markings such as *p/p* (piano/piano) and *trm* (trill) are present. There are also markings for accents (>) and slurs. The score concludes with a double bar line and a repeat sign at the end of the twelfth staff.

Handwritten musical score for "The Song of the Lark" by George F. Root. The score is written on 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff contains a piano introduction marked *p/p* and a series of chords. The second staff begins the vocal melody. The third staff includes the lyrics "vo = yond" and a measure change to 2/4 time. The fourth staff continues the vocal melody. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The eighth staff is a piano accompaniment line. The ninth staff is a piano accompaniment line. The tenth staff is a piano accompaniment line. The eleventh staff is a piano accompaniment line. The twelfth staff is a piano accompaniment line. The score includes various musical notations such as notes, rests, and dynamic markings like *p/p*, *mf*, *ff*, and *Cres*. The handwriting is in ink on aged paper.

The first system of the musical score consists of six staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings *mf*, *p*, *mf*, *mf*, *mf*, and *mf*. The piano accompaniment is spread across five staves, with the left hand on the bottom two staves and the right hand on the top three. The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. Dynamic markings *mf*, *p*, *mf*, *mf*, *mf*, and *mf* are present. The system concludes with a *ff* marking on the third staff.

quel est donc tout cet apage, quel bon heur ah mon pa -

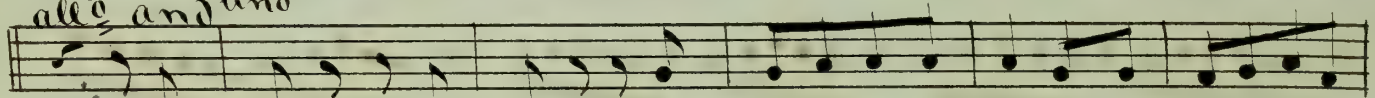
The second system of the musical score continues the vocal and piano parts. It consists of six staves. The vocal line (top staff) has a dynamic marking *p* and a *ff* marking. The piano accompaniment (bottom five staves) continues with similar complex textures. Dynamic markings *mf*, *p*, *mf*, *mf*, *mf*, and *mf* are present. The system concludes with a *ff* marking on the third staff.

17

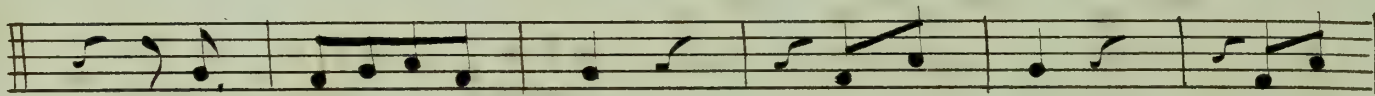


il fallait seulement fermer le réservoir viens attens n'as-tu cher bien volontiers

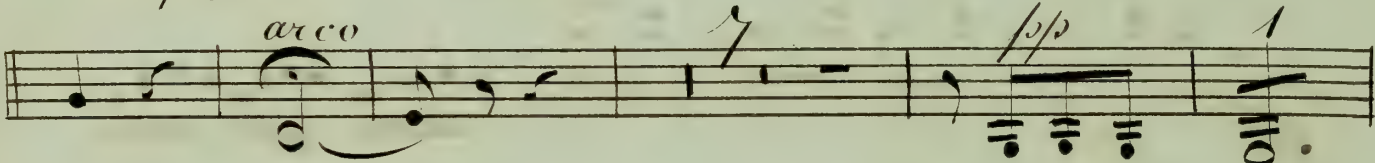
alleg. and. lino



bon soin. pizz.



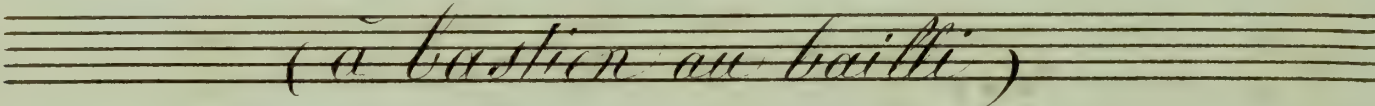
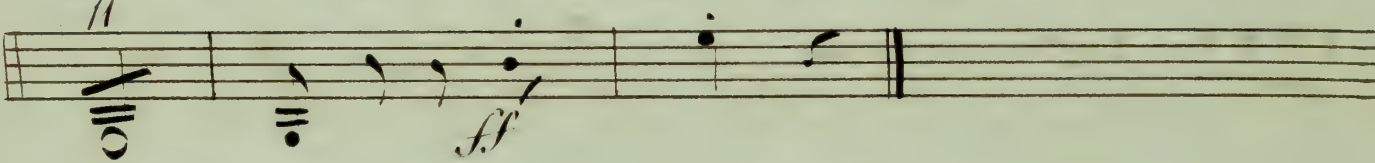
pizz.



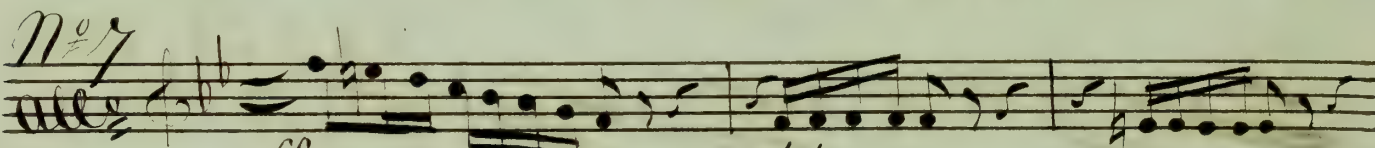
arco

p/p

1

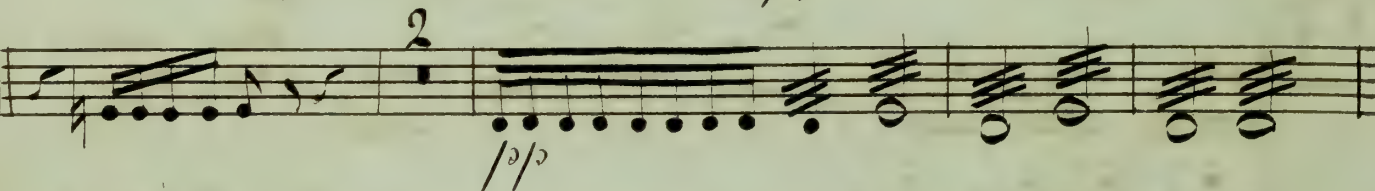


(à Bastien au bailli)



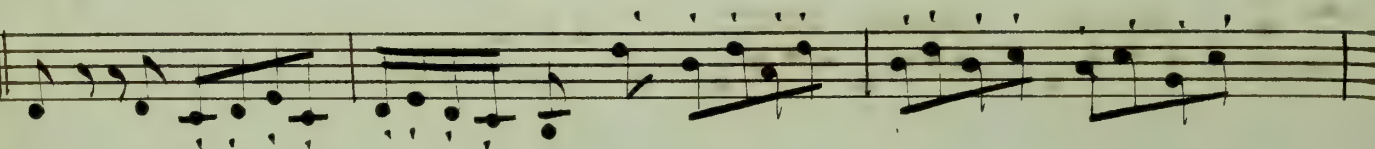
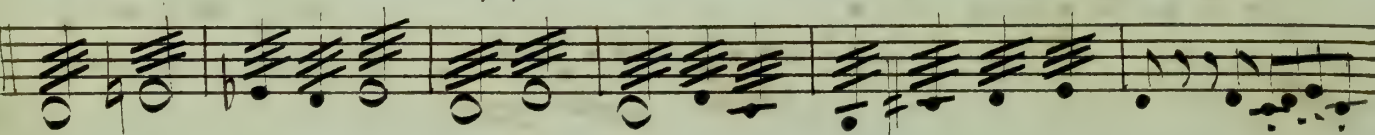
ff

p/p



2

p/p



ff

p/p

ff

p/p

plus lent

ff

qu'on lui réponde

mon sieur le bailli

p

animé

pp

cres

rall

Andte

ff

ff

le sac qui se pro =

p

voilà le sac qui se pro =
= même

cres

ff

pp

cres

f

p

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The score includes several dynamic markings: *fp* (first and third staves), *f* (second staff), *pp* (fifth staff), and *ff* (seventh staff). The text *et maintenant* is written below the fifth staff, and *répéter gai - ment* is written below the sixth staff. The score concludes with a double bar line on the tenth staff.

ff meno

Reprise 1^{re} Année 1875

H. K. M. M.

Reprise 2^{de} Année 1876

Reprise Novembre 1877

Artistes :

Nerval, Chappuis, Renaud M^{me} Loault et Baes

H. G. Stevenson. 1877.

M. Renaud
1877

Reprise 1^{re} Année 1878

Alain ~~Loault~~

Rouyer, Nerval, Chappuis
M^{me} Loault et Baes.

J. B. Jan Van Brussel

2^e Violon. *P*
Le Garfadet. *18*

2



2^{me} Violon

91 86-

J. Colymer 1882

Le Farfadet.

Violino 2^{do}

Overture

all^o
con fuoco *ff*

15 *alleg^{ro} non troppo* *ppp*
and^{te} non troppo *rall^{ento} molto* *ppp*

13 *pizz^{icato}* *pp*

arco *pp*

Cres

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f

C 3 3 *C* 3 3

dur.

2^e viol
pizz.

13

19

Handwritten musical score on page 4, numbered 19. The score consists of 12 staves of music. The first staff is marked "arco" and "p/p". The second staff has a "Cres" marking. The third staff has a "ff" marking. The fourth staff has a "Cres" marking. The fifth staff has a "ff" marking. The sixth staff has a "Cres" marking. The seventh staff has a "ff" marking. The eighth staff has a "Cres" marking. The ninth staff has a "ff" marking. The tenth staff has a "Cres" marking. The eleventh staff has a "ff" marking. The twelfth staff has a "Cres" marking.

This block contains the first ten measures of a musical score. The notation is in treble clef with a key signature of one sharp (F#). The first measure features a complex sixteenth-note pattern. Measures 2 through 10 continue with various rhythmic patterns, including eighth and sixteenth notes, and some measures contain slurs or ties. The piece concludes with a double bar line at the end of the tenth measure.

Nº 1
allegro

This block contains measures 11 through 15 of the musical score. Measure 11 begins with a forte (*ff*) dynamic marking. Measures 11 and 12 feature prominent triplet markings (indicated by a '3' over the notes). Measures 13 and 14 continue with similar rhythmic patterns. Measure 15 includes a *pizz* (pizzicato) marking and a *pp* (pianissimo) dynamic marking. The piece ends with a double bar line.

This block shows three empty musical staves at the bottom of the page, indicating the end of the written music on this page.

2 *allegro*

p/p

p/p

p/p

p/p

cres

ff

5 *ff*

Complet à chacun votre complet.

6 *6* *6*

6 *A* *p/p* *>*

>

> *<* *>*

vall

à tempo
douce-ment

à tempo
arr. deviendra leur mari

suivrez
plus j'o ---

à tempo
- li

pizz

avec
H qu'c'est genti

un peu moins vite
à votre tour laurette

Fin

9 / 2^o violon

pp

pizz

rall 3 *arco à tempo*

dim *pp* *cres*

Summ

rall

1^o tempo

rall *à tempo*

aussi

a-mi deviendra leur ma
suivrez

à tempo

-vi

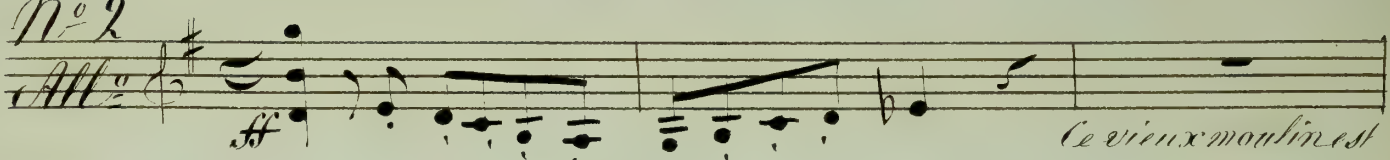
à tempo

joli

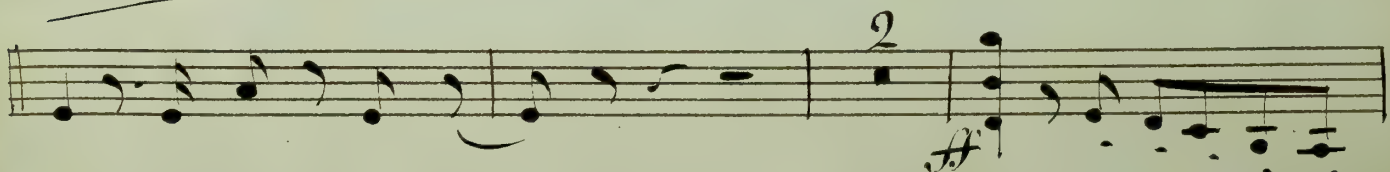
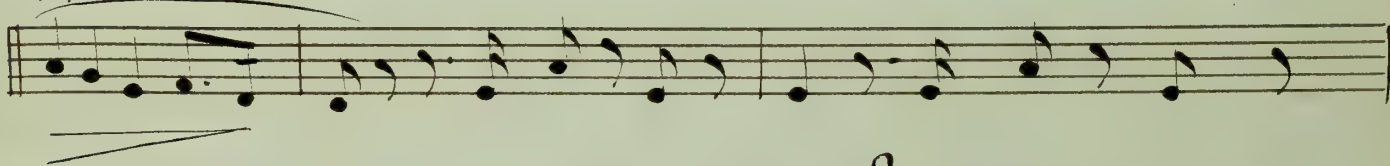
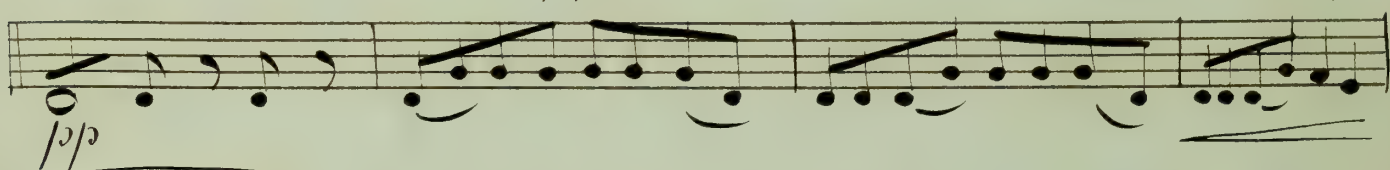
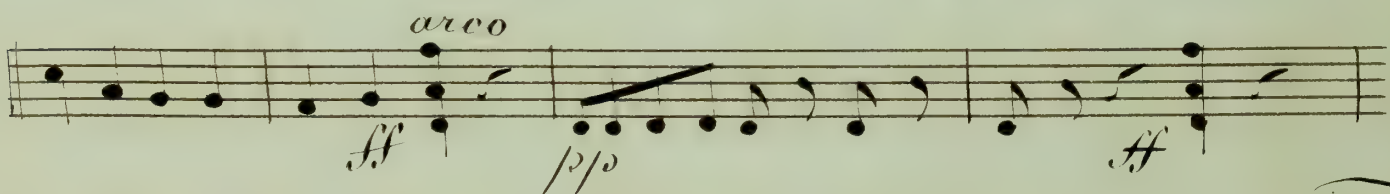
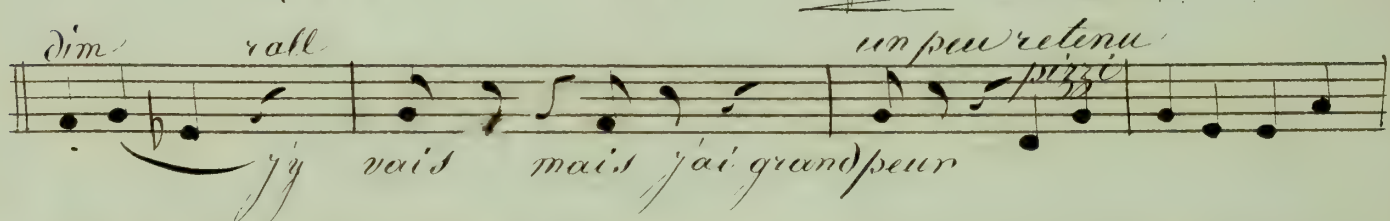
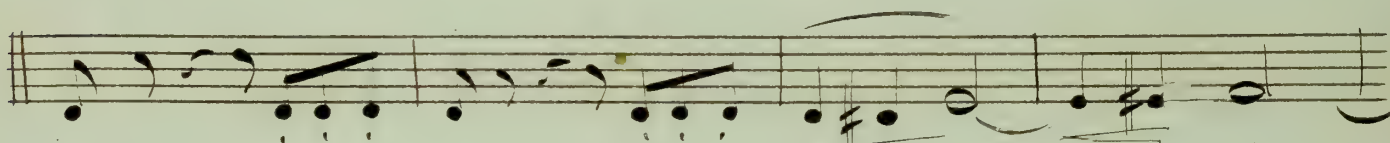
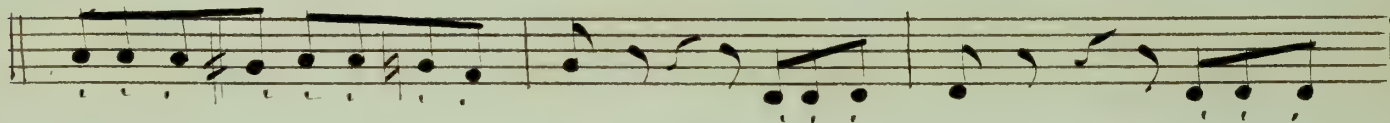
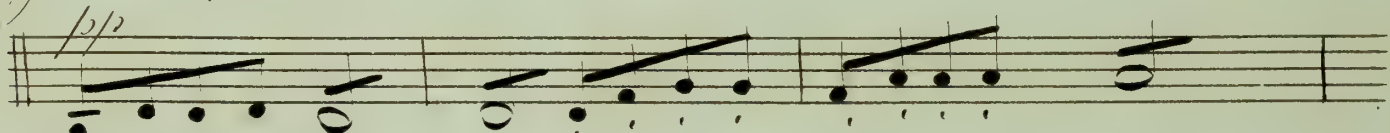
pizz arco

ff

Fin.

N^o 2

je n'aime pas tous ces caquets de revenants de farfa-



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

- Staff 1:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p/p* is present. The staff ends with a fermata and a *no* marking.
- Staff 2:** Continues the melodic line with eighth notes and a crescendo hairpin. A dynamic marking of *ff* is present.
- Staff 3:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *ff* is present. The staff ends with a fermata and a *A* marking.
- Staff 4:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p* is present. The staff ends with a fermata and a *2* marking.
- Staff 5:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p* is present. The staff ends with a fermata and a *A* marking.
- Staff 6:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p/p* is present. The staff ends with a fermata and a *2* marking.
- Staff 7:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p* is present. The staff ends with a fermata and a *A* marking.
- Staff 8:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p/p* is present. The staff ends with a fermata and a *A* marking.
- Staff 9:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p/p* is present. The staff ends with a fermata and a *A* marking.
- Staff 10:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. A dynamic marking of *p/p* is present. The staff ends with a fermata and a *1* marking.

Handwritten musical score on page 12, featuring vocal lines with French lyrics and piano accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like *ff*, *pp*, and *arco*.

Lyrics (French):

je n'en puis plus et je suis morte elle est
 morte elle est morte je viens de voir
 c'est le pommier en fleur que j'ai vu ce matin va si bien me laisser
 tranquille reviens moulin est fait exprès pour te tuer les parfums
 allons Bastien allons voyons saurs atte--

Handwritten musical score on page 13, featuring vocal and piano parts with French lyrics. The score is written on ten staves, with the first three staves containing the vocal line and the remaining seven staves containing the piano accompaniment. The music is in 6/8 time, indicated by the '6' above the first staff. The key signature has one sharp (F#), and the tempo is marked 'Allegretto' (Allegretto). The lyrics are in French and include the words: "teret de' pe - - - chous mon parrain hein il faut eh bien il faut eh il faut eh". The score includes various musical notations such as notes, rests, beams, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a bass line with a similar pattern. The vocal line is a simple melody with some grace notes. The score ends with a double bar line and a final chord.

6

ff *pp*

-teret de' pe - - - chous mon parrain hein il faut eh

pp

ff *pp*

il faut eh

ff *pp*

semble allons viens donc allons ensemble

pp

N^o 3
aff *arco* *pizz* *ff* *p/p* *arco*
suiver *à tempo* *ff* *p/p*
ff *rall!* *à tempo* *pizz*
rall! *sen*
arco *ff* *p/p*
arco *suiver*
à tempo *ff* *p/p*
p/p *rall*

à tempo
pizz

rall.

arco
N° 1 1/2 Ton plus bas
herit
andante

Personne du bas dans le mori -

ppizz
mod to
sin point de bruit et point de lumière j'ai grimpe l'albours -

est par an tel mo -- yen iri j'arrive avec mys --
andte mesuré

arco
piu mosso
terre p > p p > p > pizz nous allons

andte solennuto
voir et me voi - ce 10

pour mes vœux
met a --

rall.
pour mes vœux
pour mes vœux et met a --

à tempo
pour
all non troppo

rall

allegro molto troppo *ppp* *ff* *pp*

dim *pp* *suivrez* *and^{te} sostenuto* *7*

pour mes

vœux mes amours pour mes vœux pour mes

vœux et mes amours pour mes vœux mes à-mours *à tempo*

ff

(voyons) écoutons bien)

N^o 5

and^{te}

p

ma tête est folle c'est la peur qui m'a p^r

- suit et pourtant sur ma parole

f *p*

c'est le vent

Handwritten musical score on page 18, featuring ten staves of music. The notation includes various dynamics and tempo markings:

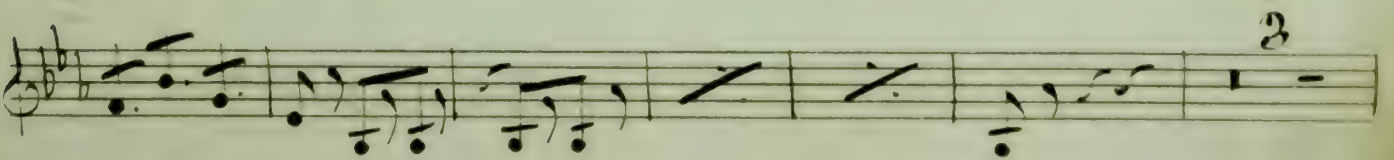
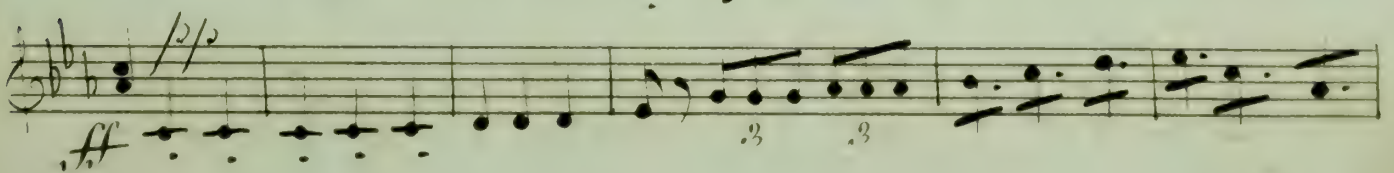
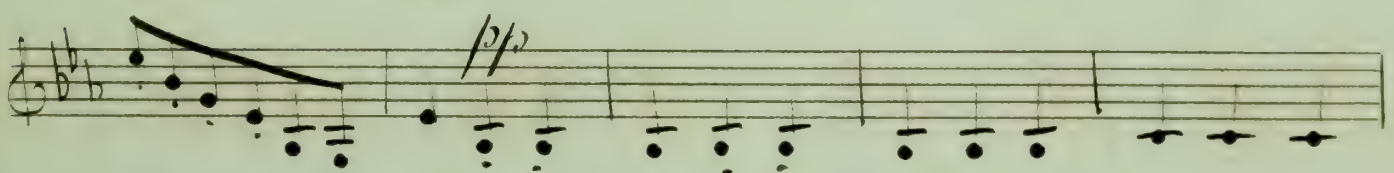
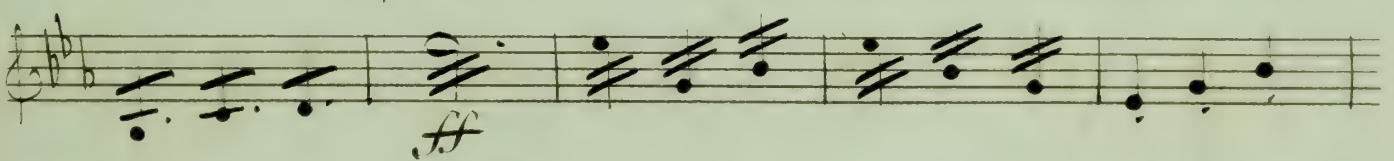
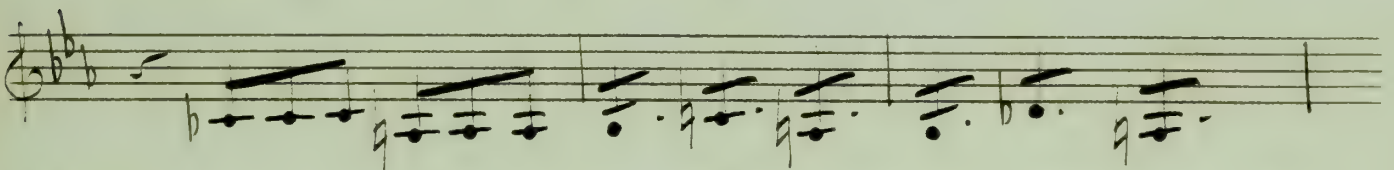
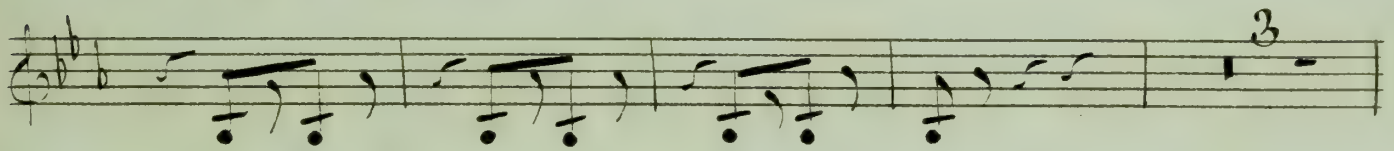
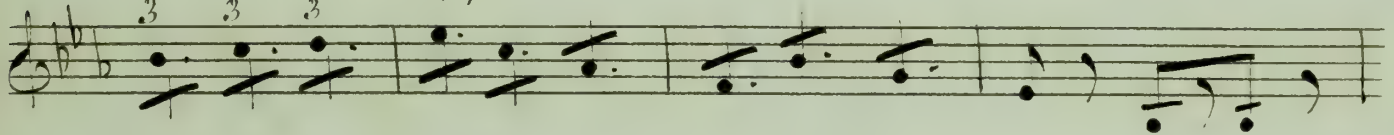
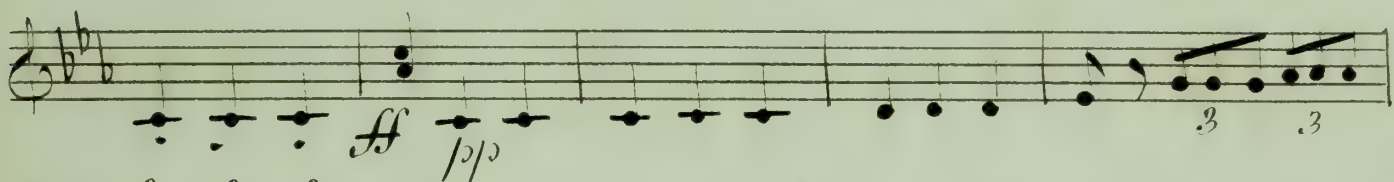
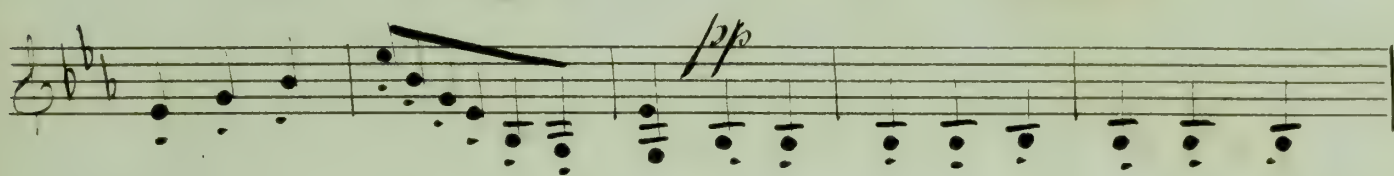
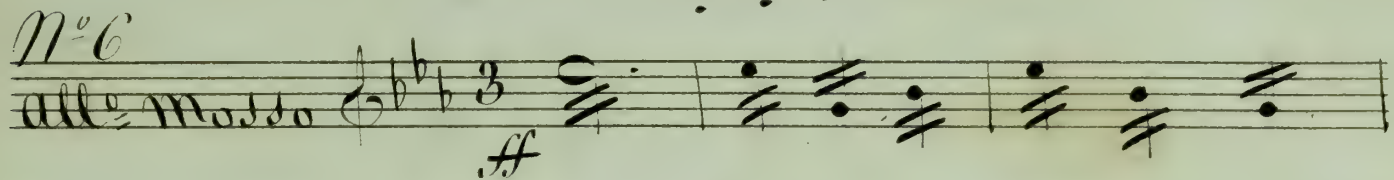
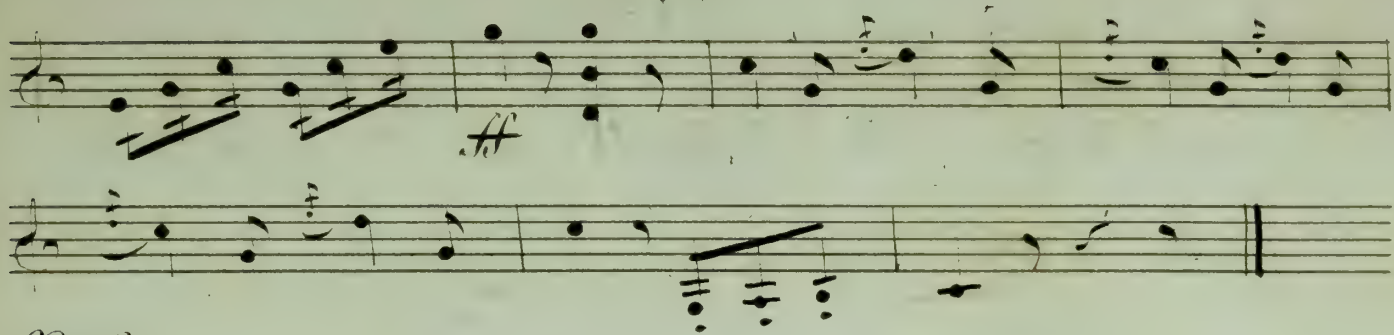
- Staff 1: *tr* (trill), *ff* (fortissimo), *p* (piano).
- Staff 2: *ff* (fortissimo), *p* (piano).
- Staff 3: *ff* (fortissimo), *p* (piano).
- Staff 4: *ff* (fortissimo), *tr* (trill), *p/p* (pianissimo).
- Staff 5: *p* (piano).
- Staff 6: *5* (finger number), *Andantino* (tempo marking), *p/p* (pianissimo).
- Staff 7: *rall* (rallentando).
- Staff 8: *animé* (animato).
- Staff 9: *p* (piano).

Handwritten musical score on page 19, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Staff 1:** Treble clef, notes, and rests.
- Staff 2:** Treble clef, notes, and rests. Dynamic marking: *cres*.
- Staff 3:** Treble clef, notes, and rests. Dynamic marking: *ff*.
- Staff 4:** Treble clef, notes, and rests. Dynamic marking: *p*.
- Staff 5:** Treble clef, notes, and rests. Text: *cet accès d'humeur*.
- Staff 6:** Treble clef, notes, and rests.
- Staff 7:** Treble clef, notes, and rests.
- Staff 8:** Treble clef, notes, and rests.
- Staff 9:** Treble clef, notes, and rests. Dynamic marking: *cres*.
- Staff 10:** Treble clef, notes, and rests. Dynamic marking: *ff*.
- Staff 11:** Treble clef, notes, and rests. Dynamic marking: *p/p*.
- Staff 12:** Treble clef, notes, and rests. Dynamic marking: *ff*.
- Staff 13:** Treble clef, notes, and rests. Dynamic marking: *Andte*.
- Staff 14:** Treble clef, notes, and rests. Text: *Ah que j'est mis content*.

24

n'as-tu pas enten-du, rien non rien,, écou - - -
 - - - tons *à tempo* *pp* c'est le vent
plus lent
ff Babet pot - - - lion ba - bet trom -
 - peur *ff* nous aurons moins
 peur *candino* *pp*
rall. *animé*
cres



3

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score features several measures with triplets and tremolos, indicated by the word "tremolo" and the number "3". The notation is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of two flats. The score includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score features several measures with triplets and tremolos, indicated by the word "tremolo" and the number "3". The notation is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of two flats. The score includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score features several measures with triplets and tremolos, indicated by the word "tremolo" and the number "3". The notation is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of two flats.

Handwritten musical score on page 23, featuring multiple staves with various musical notations including notes, rests, and dynamic markings.

The score is written on 12 staves. The first two staves contain whole notes. The third staff includes dynamic markings *p/p*. The fourth and fifth staves feature eighth notes and rests, with a first ending bracket labeled *1* on the fifth staff. The sixth staff begins with a triplet of eighth notes marked *3*, followed by a *trm* (trill) marking. The seventh staff contains a series of chords marked with *p* and accents. The eighth staff continues with chords and eighth notes. The ninth staff includes a *trm* marking and a triplet of eighth notes marked *3*. The tenth staff features chords and eighth notes, with a *p/p* marking. The eleventh staff contains chords and eighth notes, with a triplet of eighth notes marked *3*. The twelfth staff is empty.

3

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Dynamic markings include *p/p*, *mf*, *ff*, and *mf/p*.

Lyrics include "vo - yond" and "mf".

Rehearsal marks are indicated by numbers 1 through 5 above the staves.

The score concludes with a double bar line and a final dynamic marking of *mf/p*.

Handwritten musical score on page 25. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation. Dynamic markings include *mf*, *p*, *cres.*, and *ff*. There are also markings for sixteenth notes (*6*) and a final *ff* marking at the end of the piece. The lyrics "quel est donc tout ce tapage, quel bonheur ah mon pare" are written below the sixth staff. The score concludes with a double bar line and a final *ff* marking.

mf p cres. 6 6 6 6

ff

quel est donc tout ce tapage, quel bonheur ah mon pare

= vain

cres 6 6 6 6

ff

17

il fallait seulement fermer le réservoir viens allons nous coucher bien vite

all^{to} andantino

bon soir

pizz

arco

p/p

2 3 4 5 6 7 8 9 10 11

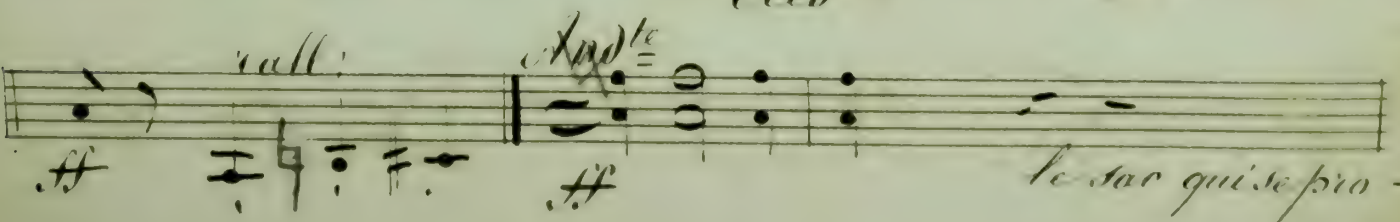
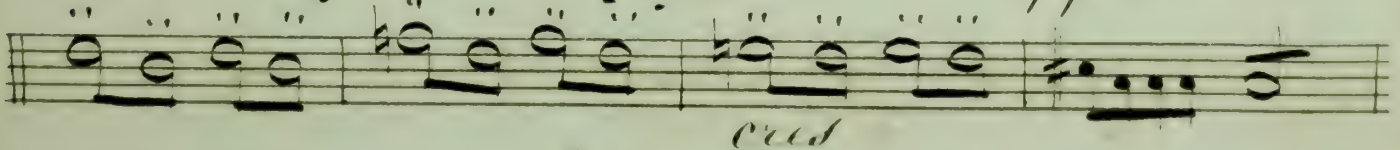
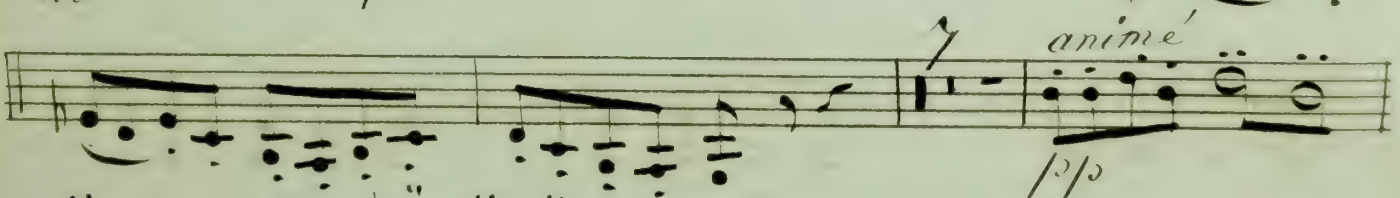
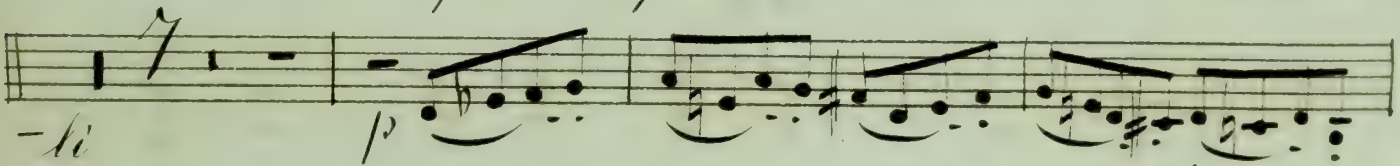
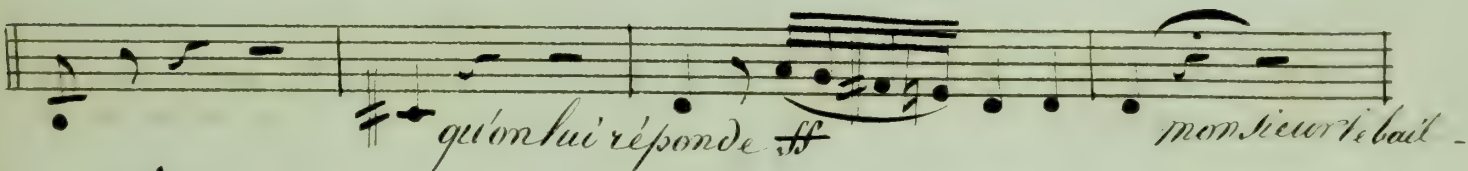
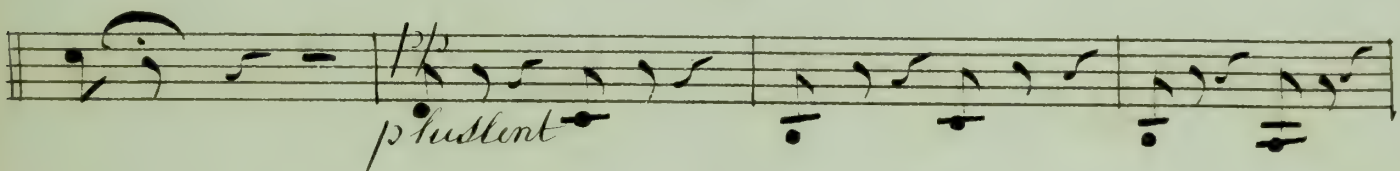
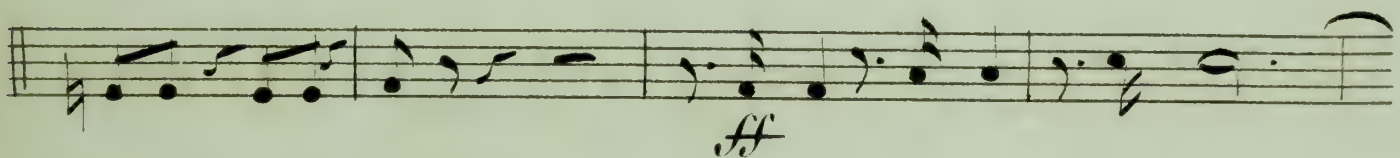
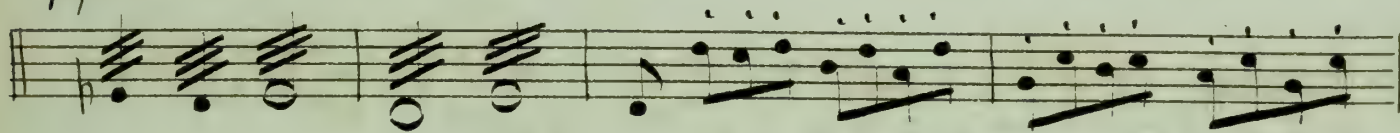
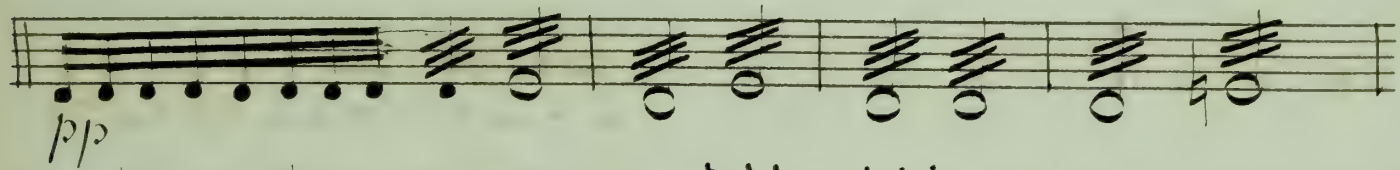
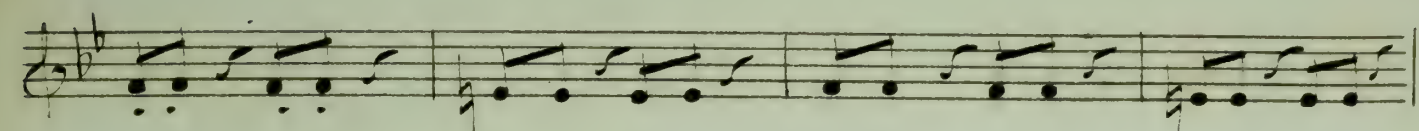
ff

N^o 7

ff

p/p

2



Handwritten musical score on page 28, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a single system across 12 staves. The key signature is one flat (B-flat), and the time signature is 1/2. The music is characterized by a mix of single notes, chords, and complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p* (piano), *ff* (fortissimo), and *cres* (crescendo). The phrase "voilà le sac qui se promène" is written in cursive below the first staff. The score concludes with a double bar line and a final chord.

voilà le sac qui se promène

p

ff

cres

p/p

cres

p

Handwritten musical score on page 29. The score consists of 12 staves of music. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff has a dynamic marking of *fp* (fortissimo piano). The third staff has a dynamic marking of *f* (fortissimo). The fourth staff has a dynamic marking of *p* (piano). The fifth staff has a dynamic marking of *fp* (fortissimo piano). The sixth staff has a dynamic marking of *f* (fortissimo). The seventh staff has a dynamic marking of *p* (piano). The eighth staff has a dynamic marking of *fp* (fortissimo piano). The ninth staff has a dynamic marking of *f* (fortissimo). The tenth staff has a dynamic marking of *ff* (fortissimo). The eleventh staff has a dynamic marking of *ff* (fortissimo). The twelfth staff has a dynamic marking of *ff* (fortissimo). The score includes various musical notations such as notes, rests, and slurs. The text "et maintenant" is written below the sixth staff, and "répéter gai- - - ment" is written below the seventh staff. The score ends with a double bar line.

fp

f

p

fp

f

p

fp

f

ff

ff

ff

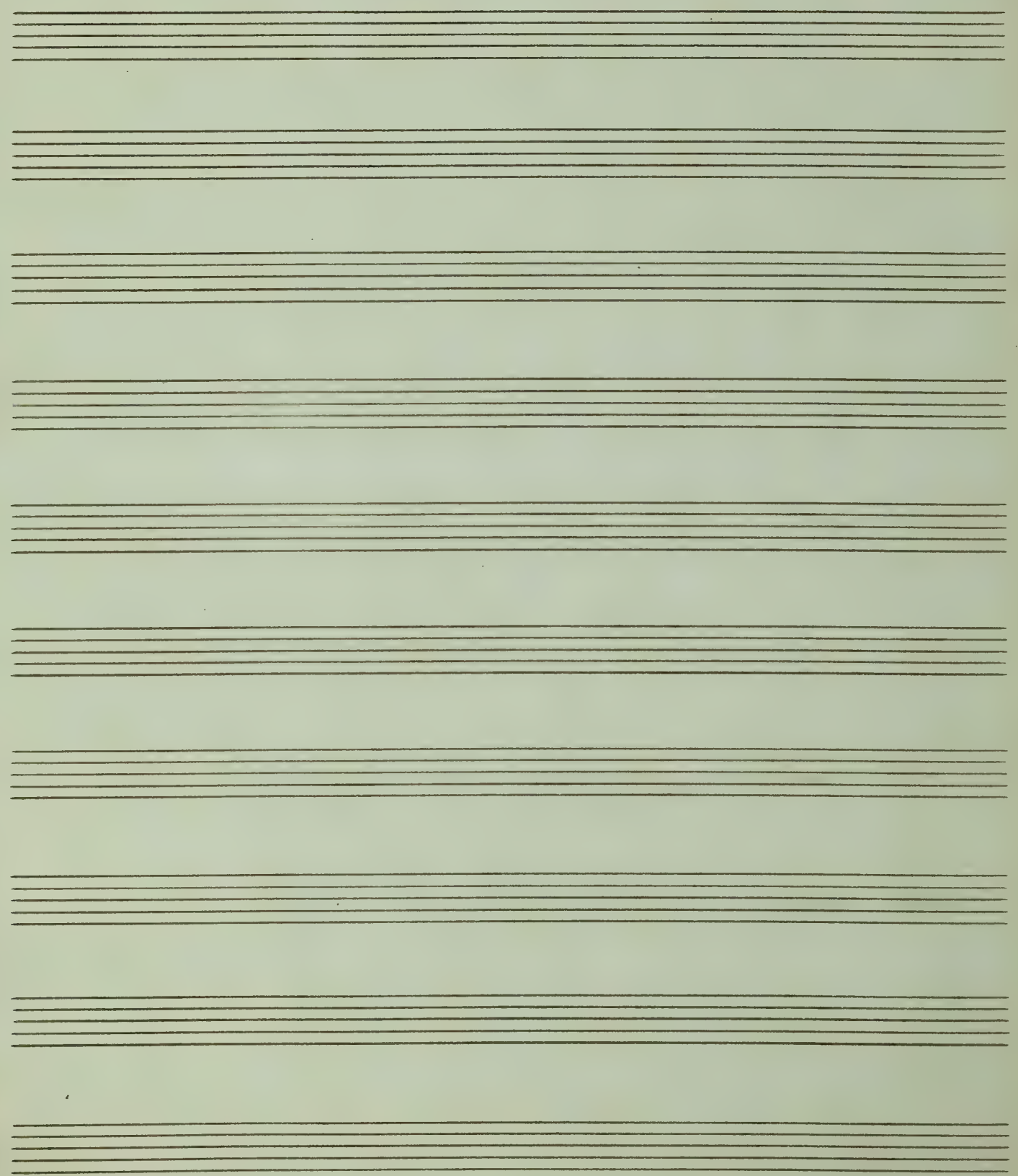
et maintenant

répéter gai- - - ment

77 minutes

121 2nd
12 July 1870

" 8
" 10
" 12



alto,
Le Garfader

1^{re} perspective



Represente pour la 1^{re} fois le 9 Janvier 1857
S. de Bas 1858

V. Naubauer

1860 ~~oct 4~~ = 1865 Depuis =

[Signature]

1870 avril 1
" " = 8 = 6p = pour la veuve de Mr. Lavergne =
" = 10 =

J. Dulac 1899.

Belgium 85

[Large circular scribble]
1870
Lavergne

LE FAREADET.

ARADAMES.

ALTOS.

OUVERTURE.

All^o con fuoco.

ff

rall molto.

All^o non troppo.

pizz.

arco.

pp

cres.

ff

p

pp

Clar:

dim.

3

BRANDIS et al. 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 267

[illegible]

五

B. et 1^{re} 891.6

Simplement ce que j'entends dire.

N^o 2.

Allegro.

ff Ce vieux moulin est fait ex -

ff - près, pour les lutins les farfa-dets je n'aime pas tous ces ca -

pp - quets de revenants et de farfa-dets

rall: un peu retenu.
dim. J'y vais mais j'ai grand' peur *pizz:* *arco.*

pp *ff* *pp* *ff*

pp *ff* *p*

voyons voy-ons *ff*

ff *pp* *Soli.* un peu retenu.

pp *1*

pp *1*

pp *1*

ALTOS.

5

1

pp

pp

ff

ff

ff

je n'en puis plus et je suis *pp* je viens de voir eh!

bien un grand fantôme blanc où ça? près du ver-ger oh la folle imbécile c'est le pommier en

fleurs que j'ai vu ce ma- *pp*

pp

mais si c'était quelque lutin mais voyez-donc cet imbécile ça pourrait bien être un lu-

rall:

-tin vas-tu bien me laisser tranquille ce vieux moulin est fait ex-près pour les lutins, les larfa-

R. & C. 1898

p pizz.
-dets

arco.
ff *pp* *ff*

pp

1

ff voilà l'éclair qui nous in-vite à dépêcher notre vi-site

3 *pizz.*
p allons, Bastien, allons vo-yons cours atte-ler et dépê-chons

arco. *ff* *pp* 2 *pizz.*
mon parrain hein? il faut eh bien!

arco.

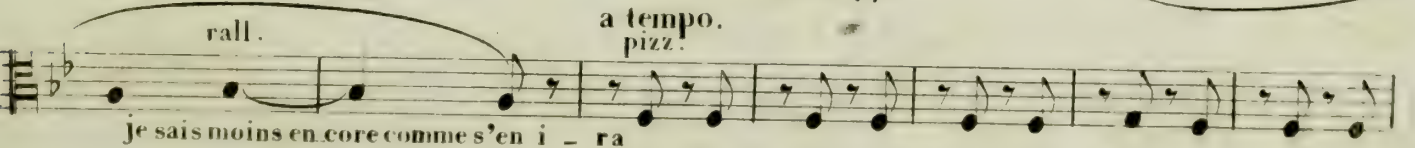
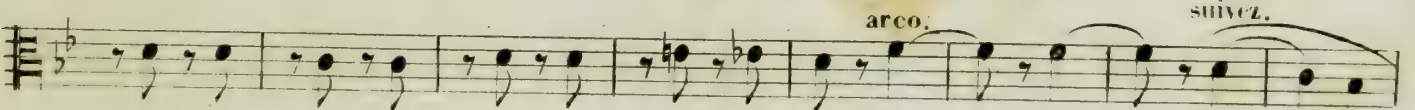
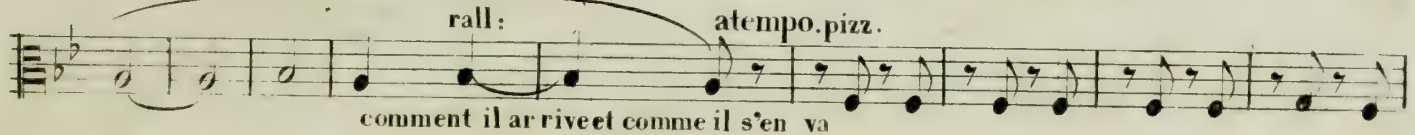
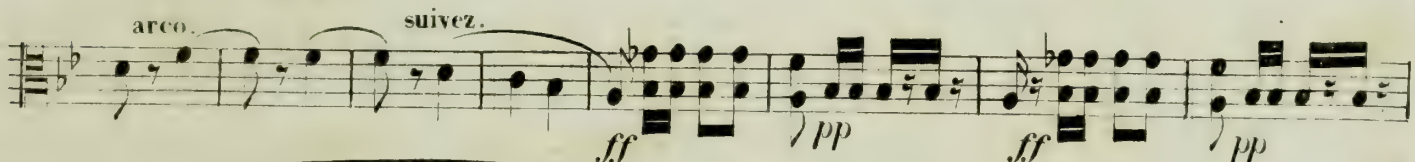
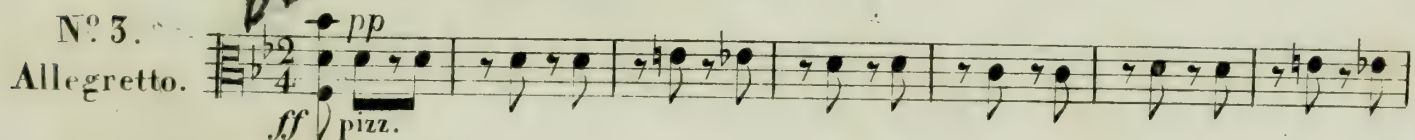
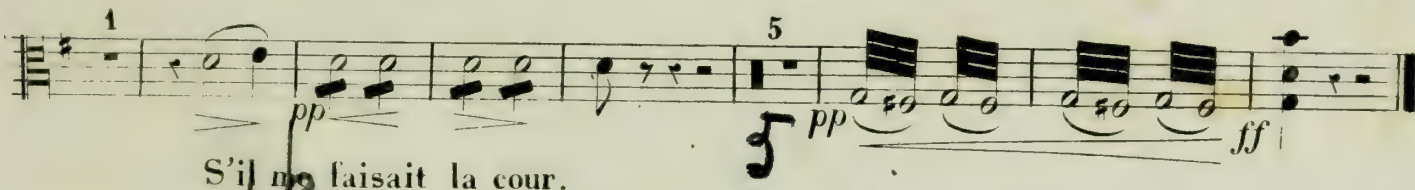
2 *pizz.*
p

arco. *ff* *pp* 2 *pizz.*
mon filleul hein? il faut eh!

arco.

ALTOS.

9



un 1/2 tra plus bas.

10

Ca suffit... bon voyage.

ALTOS.

N^o 4.

7 Récit.

pizz:

Mod^{to}

Andante.

personne là bas, dans le moulin point de bruit et point de lumière j'ai grimpé la chaus-
sée et par un tel moyen, ici j'arrive avec mys- tère *And^{ino} mesuré.* *arco.* *p* *p* *p* *pizz:* nous allons
voir et me voi- ci *And^o sostenuto.* *pp* *arco.* *2*
et pour mes vœux mes a-mours pour mes
vœux pour mes vœux et mes a-mours *rall:* *a tempo.* *p*
doux souve- nir *All^o non troppo.* *dim.* *1* *pp*
suivez. *And^{ino} sostenuto.* *1* *pp* *2*
on di- rait que tout som- meil
et pour mes vœux mes a-
mours pour mes vœux *rall:* *pp* pour mes vœux et mes a-mours oui pour mes
vœux et pour mes a-mours *f*

Voyons! écoutons bien!

N° 5.
Andante.

2
p

oui, vraiment ma tête est

folle c'est la peur qui me pour- suit et pourtant sur ma pa- role *f* *p* *suivre*

un peu retenu. *pp*

c'est le vent

2
c'est le vent

tr
ff

pp *p*

Andantino.

5 *pp*

rall: *p* animé.

contes jo- lis

ff

Où ça va se passer.

ALTOS.

15

N° 6.

Allegro mosso.

ff

pp

ff pp

3

ff

pp

ff p

pp

5

1

1

1

tremolo.

trem:

pp trem:

hou! hou! hou!hou!hou!hou!

hou! hou! hou!hou!hou!hou!

écou-tons écou-tons

pp

b

pp

1

1

1

trem:

trem:

trem:

hou! hou! hou! hou! hou! pp

pp trem:

hou! hou! hou! hou! hou! hou!

écou-tons écou-

Allegro. 2

-tons vo-yons vo-yons mf

p cres. ff

dim. pp

B. et C. 8966.

3
peres. *ff*

que est donc tout ce ta-

-pée quel bon -heur ah! mon par-rain *pp*

peres. *ff*

17 *p*

rall: *All^{to} and^{ino}* il fal-lait seule-ment fer-mer le réser-

-voir viens al-lons nous cou-cher bien volon-tiers bon-soir *pp pizz.*

3 *pizz.*

arco 7 1

bonne nuit *pp*

2 3 4 5 6 7 8 9 10 11 *ff*

N° 7.

FINAL.

Allegro.

ff voy - ons tâchons de lire que peut -

2 Soli. *pp* il nous é - crire *pp*

1 Soli. *pp*

ff c'est signe Marce.

plus lent. *pp* lin le dé lunt mon cou - sin Marcelin Marce - lin Marcelin Marce - lin comment dans l'autre monde veut il qu'on lue -

- ponde *ff* *p* 7 *pp* animé.

rall: Andante. *ff* *ff* ah! jesus mort ô cielle sac qui se pro -

ALTOS.

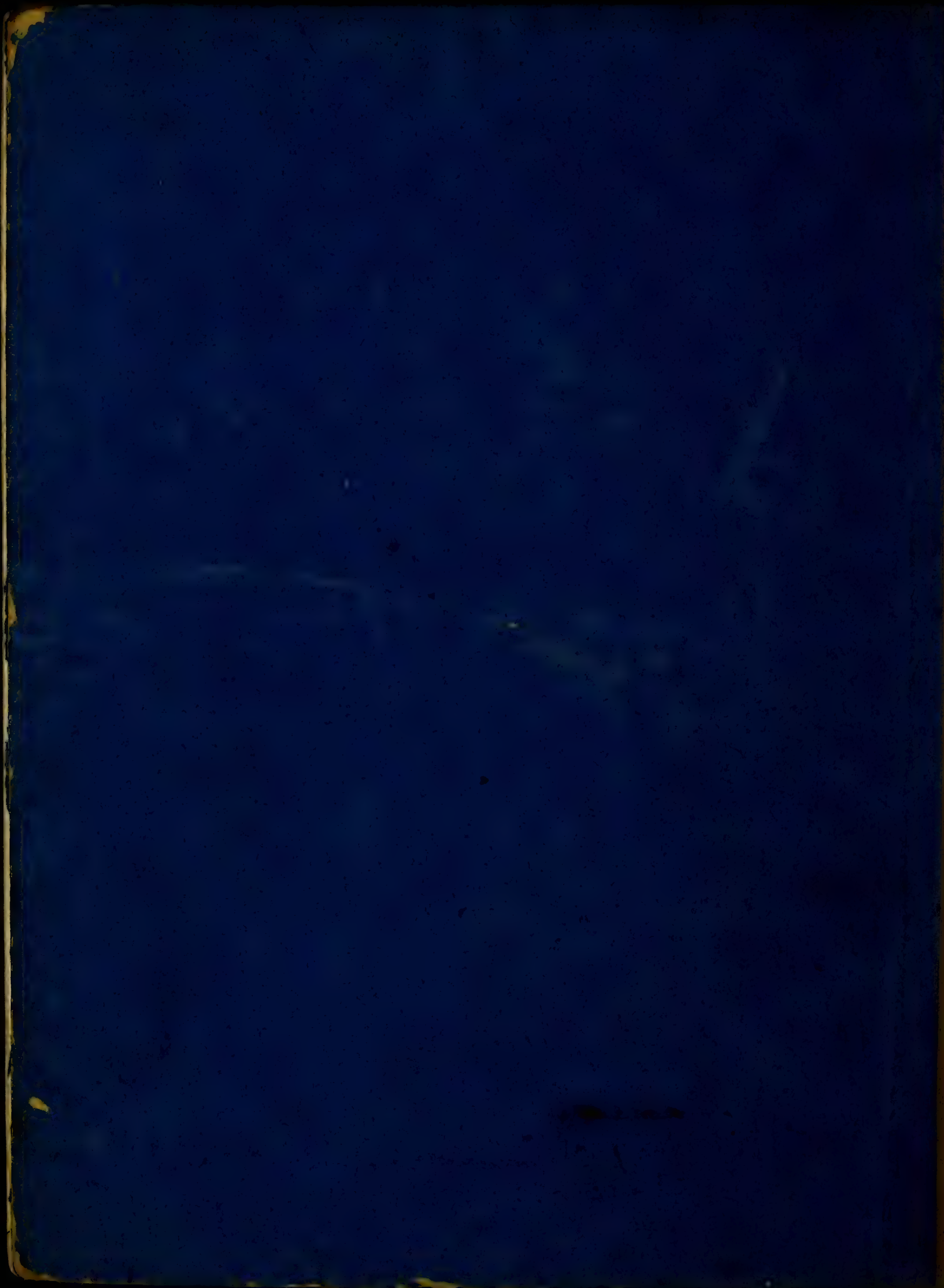
17

[illegible]

supposed
4th 1460

A. Lagay
1870

Ed. Lagay
(1885)



Alto.



Le Garçadet.

2^e Septembre

Alto.

Chorus

March

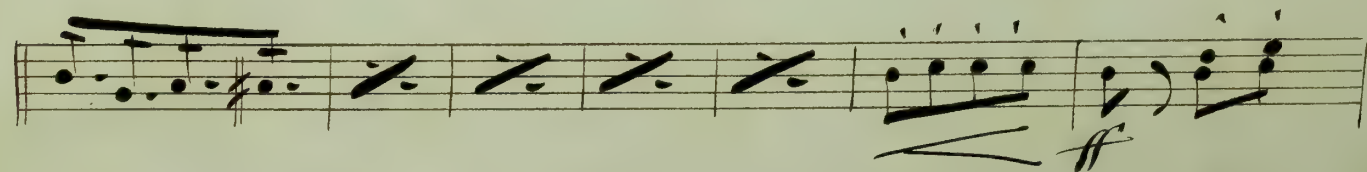
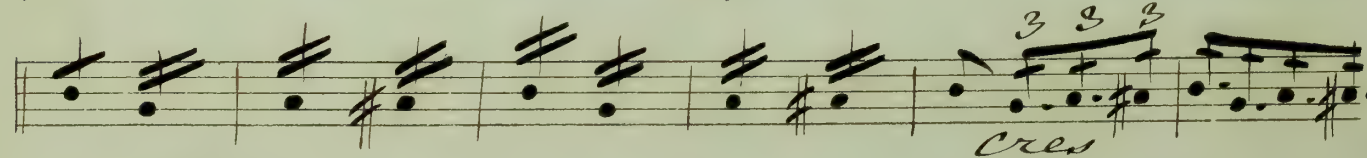
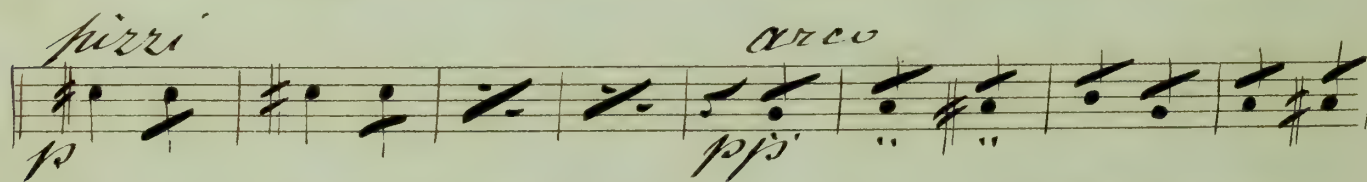
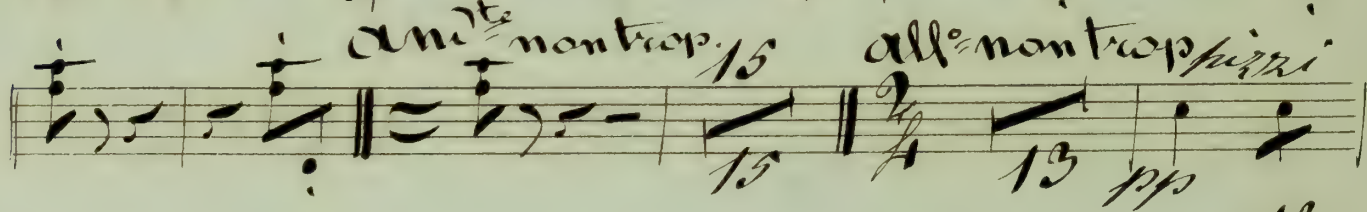
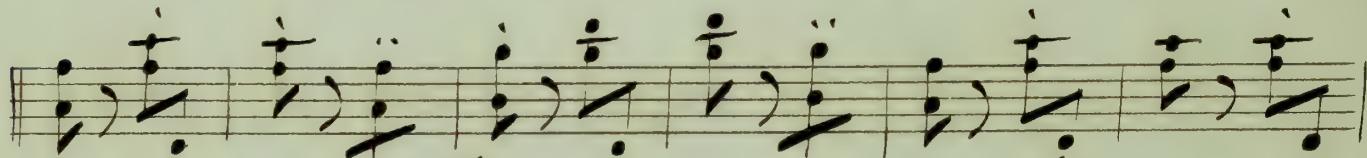
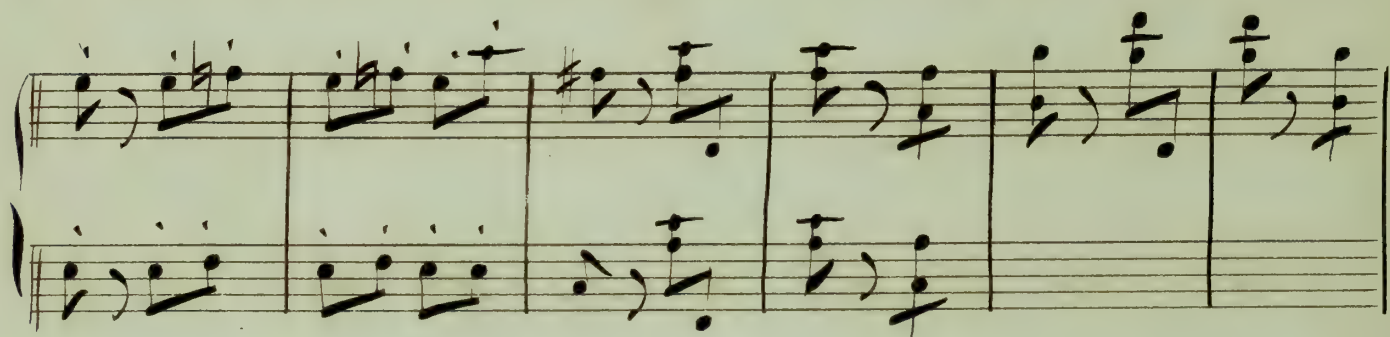
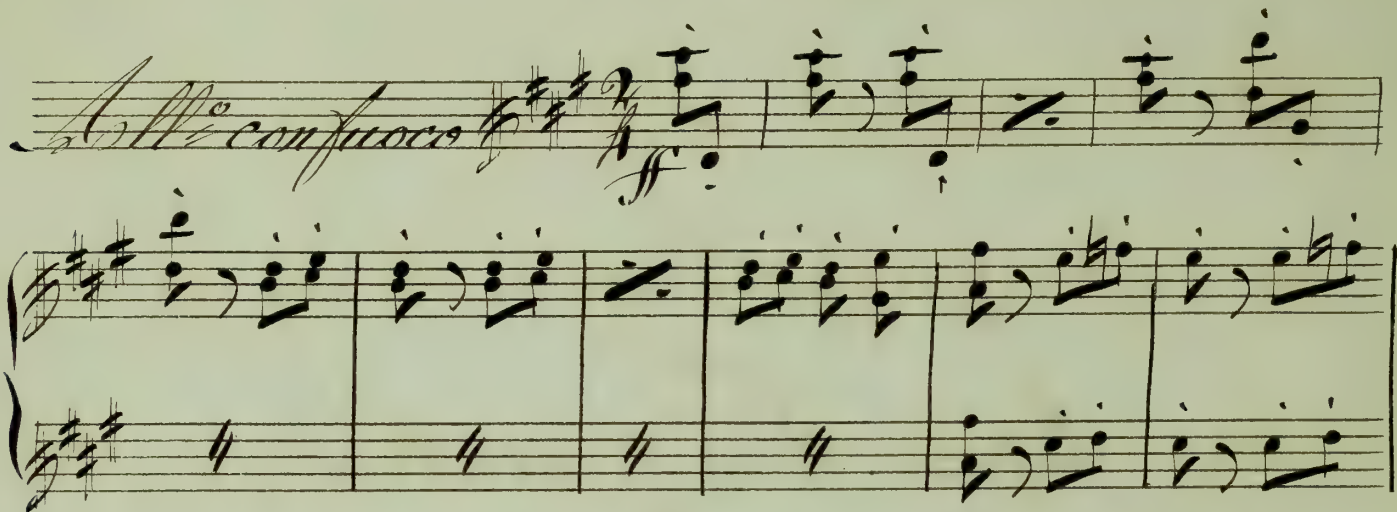
Keys

~~1885~~
G. du Binocle
1887.

L. Farfadet

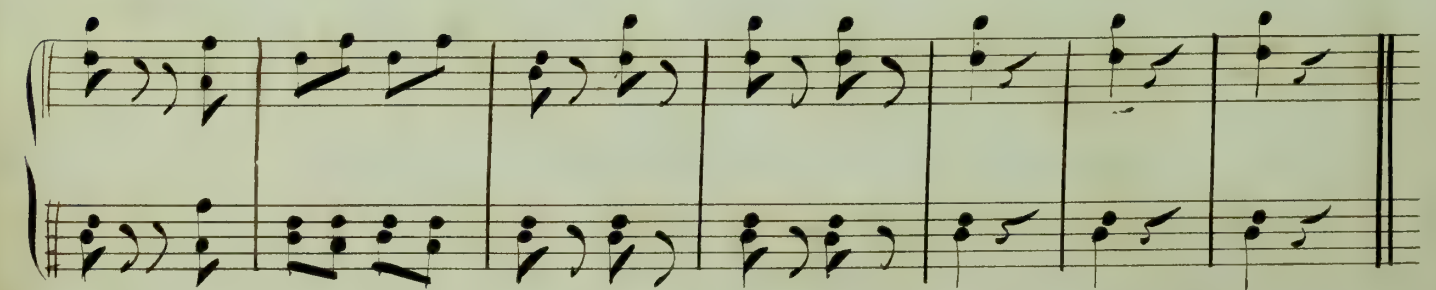
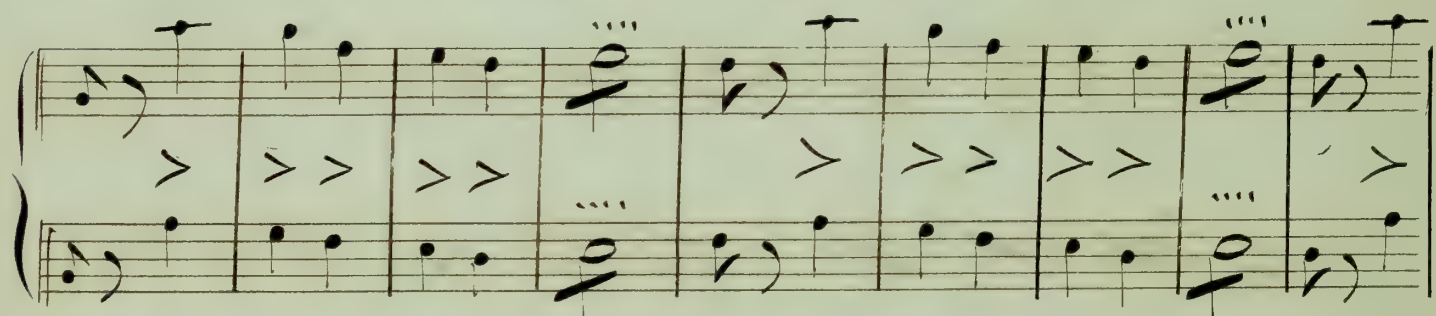
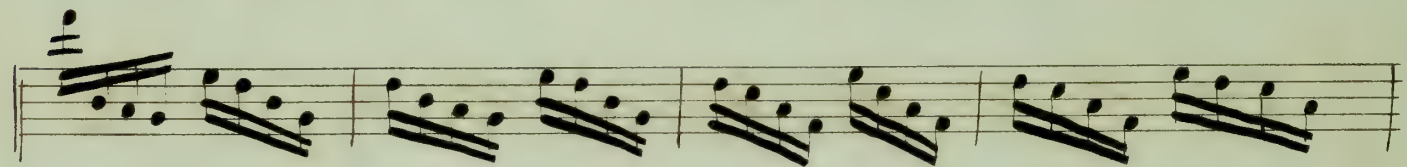
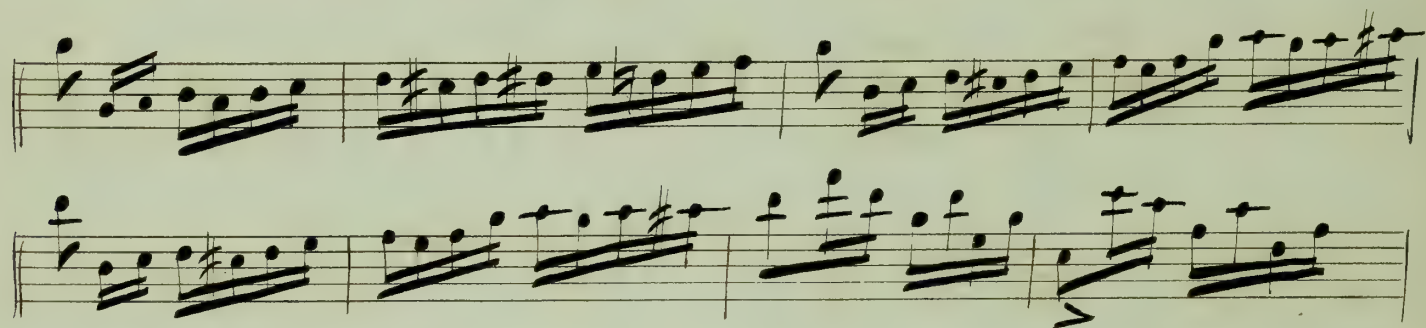
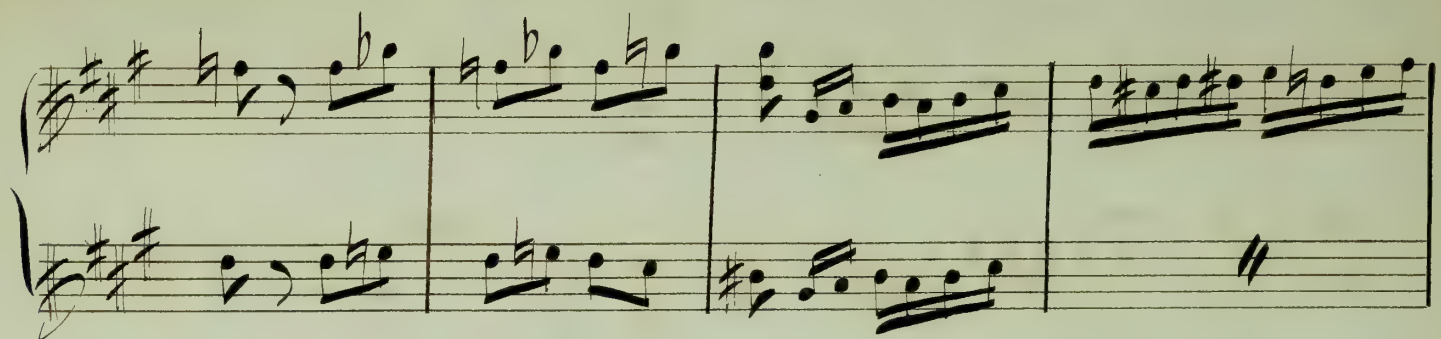
~~March~~
1885

Overture



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature has two sharps (F# and C#). The score is divided into several systems, with some staves containing multiple measures of music. Dynamic markings include 'p' (piano), 'pp' (pianissimo), 'cres' (crescendo), and 'ff' (fortissimo). There are also markings like 'pizz' (pizzicato) and 'arco' (arco). The notation is in a cursive, handwritten style typical of 19th-century musical manuscripts.

4



No 1

Allegro

Handwritten musical score for "Allegro" in G major, Op. 1. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "ff", "pp", "arco", and "pizz". The piece concludes with a double bar line and a final chord.

rall.

a Tempo

votre main je pradis aux belles fi-

a Tempo

Dites que leur doux a-mi deviendra leur mari

suivrez *a Tempo*

suivrez *fizz*

arco

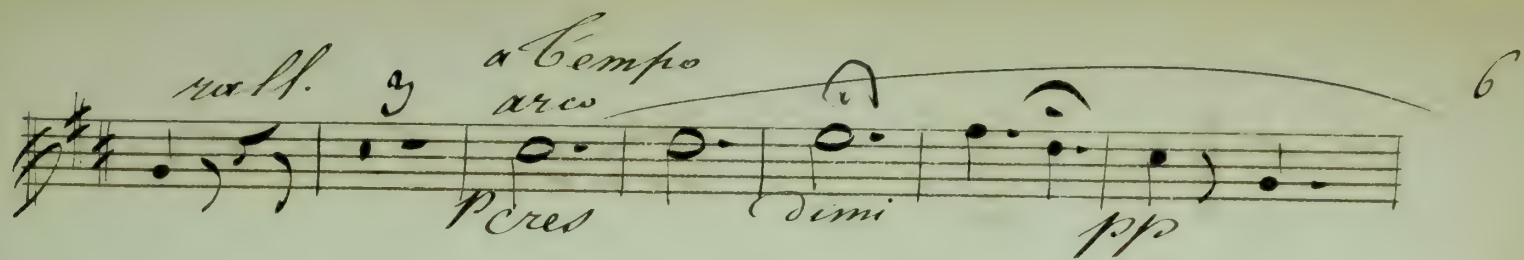
un peu

à votre tour Laurette

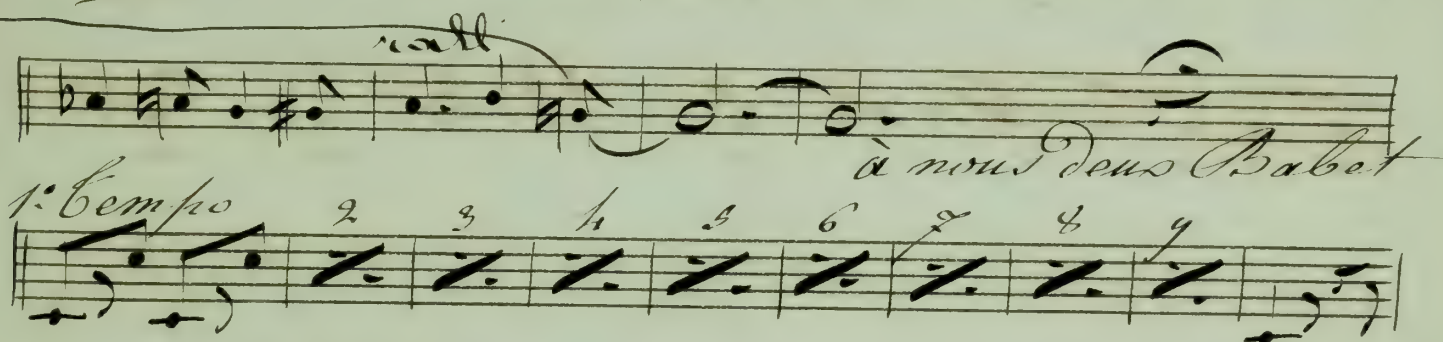
moins vite 4 5 6 7 8 9 *pp*

fizz


rall. *a tempo*
arco
P cres *dim* *pp*



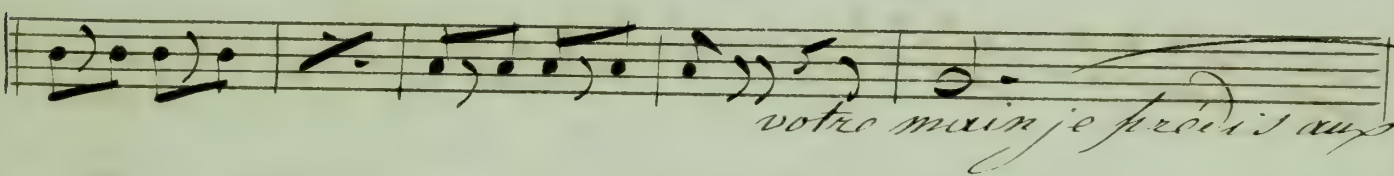
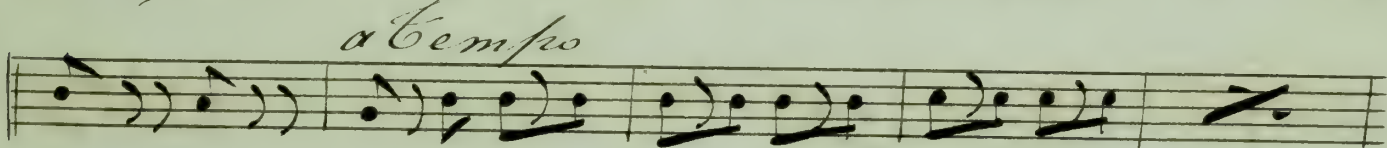
rall.
a tempo 1. 2. 3. 4. 5. 6. 7. 8. 9.



rall.

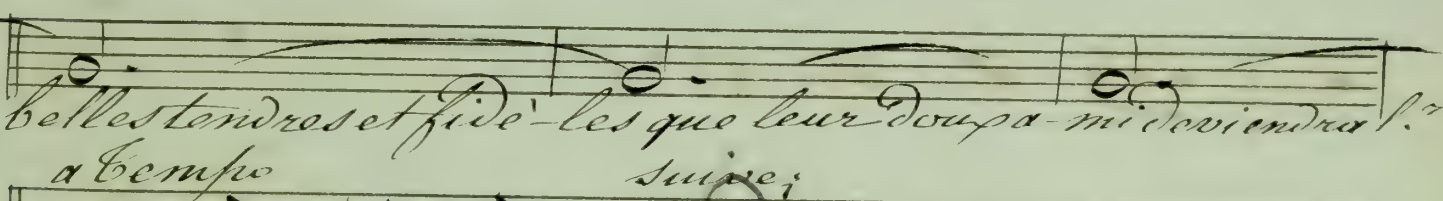


a tempo

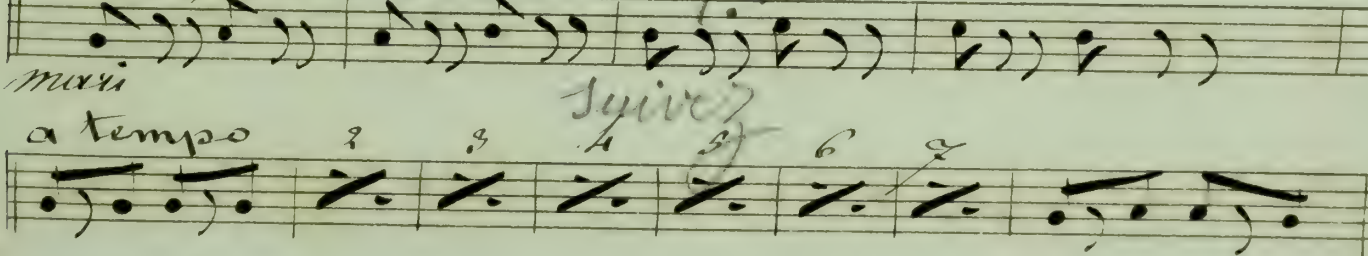


vostra main je pr  cis aux

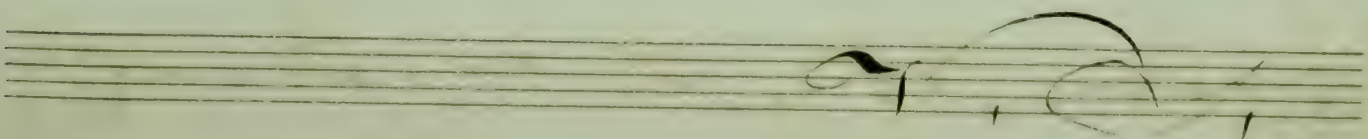
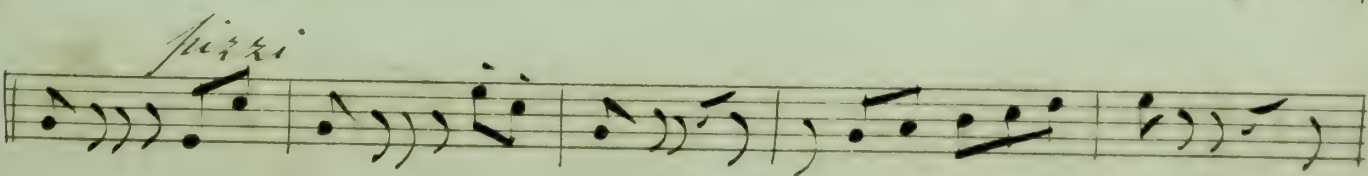
a tempo *suivre;*



maxi *a tempo* *suivre;* 1. 2. 3. 4. 5. 6. 7.

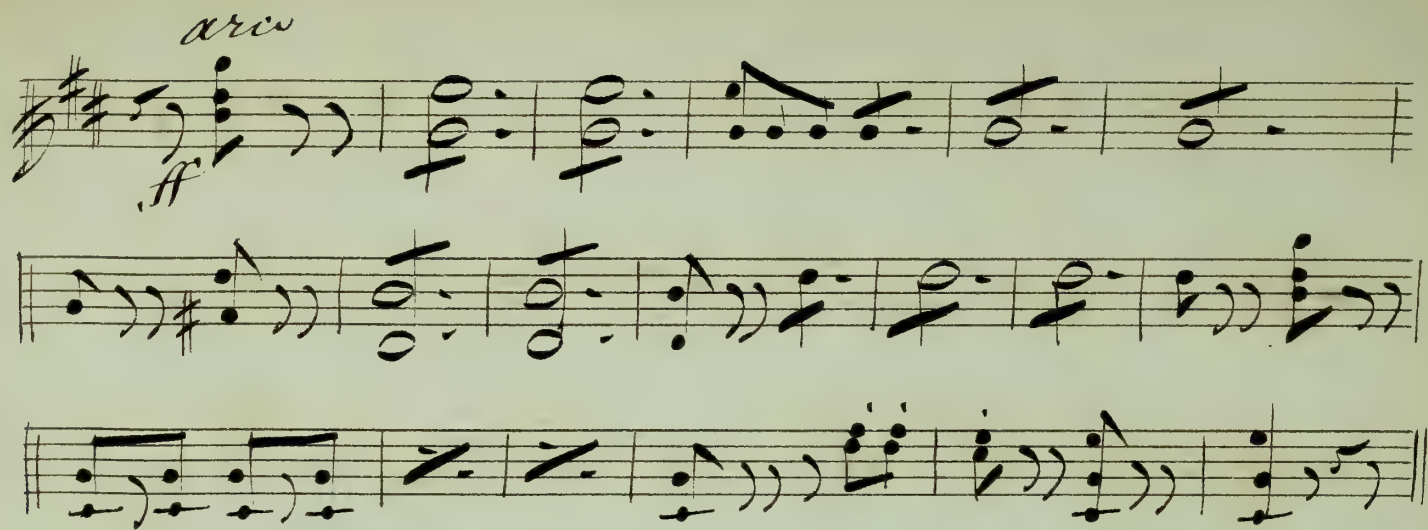


maxi



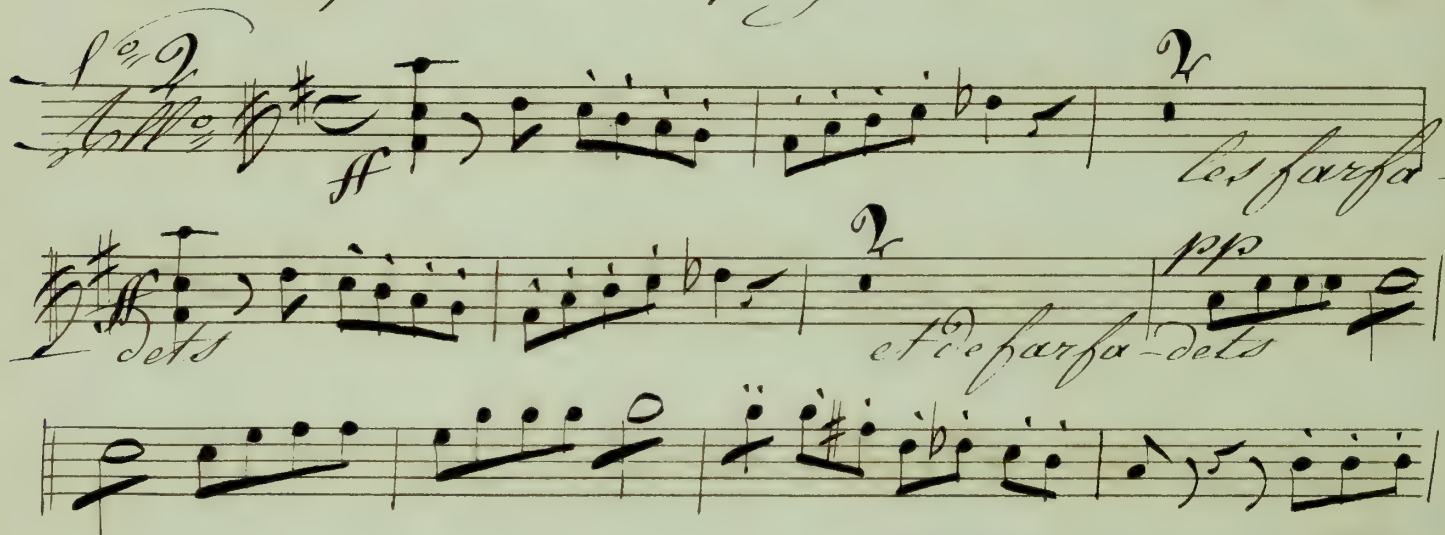
7

arco



simplement ce que j'entends dire

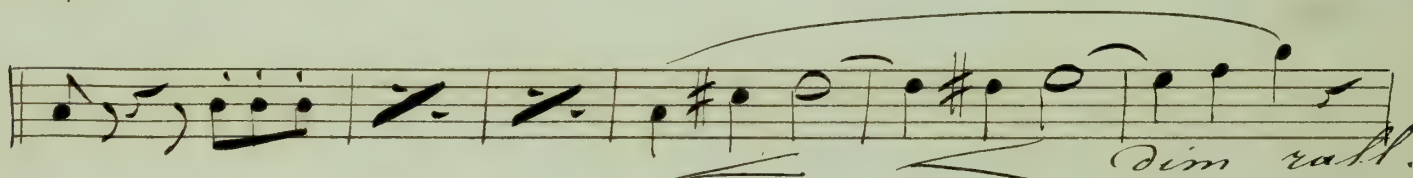
1^{re} 2^e



les farfa

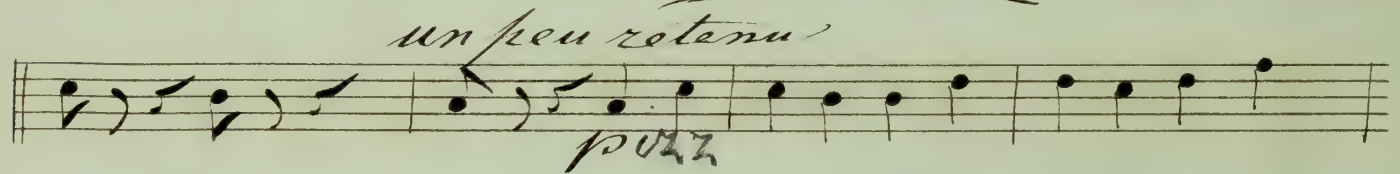
sets

et de farfa-sets



dim rall.

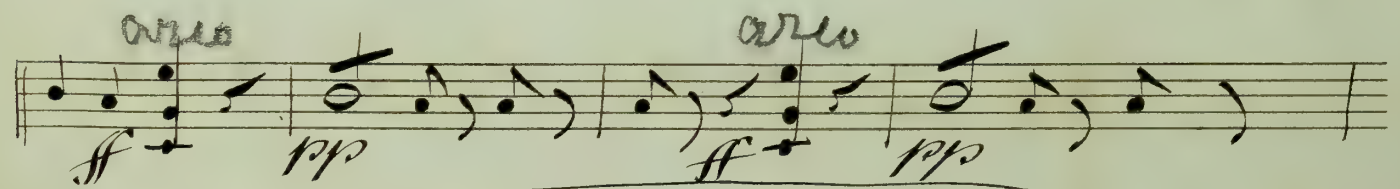
un peu retenu



ppp



arco



arco

ff

ppp



This page contains a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is organized into systems, with the first three staves likely representing a vocal line and the subsequent staves representing piano accompaniment. The lyrics are written in French, with some words appearing in italics. The manuscript shows signs of age, including some ink bleed-through and slight discoloration of the paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is organized into systems, with the first three staves likely representing a vocal line and the subsequent staves representing piano accompaniment. The lyrics are written in French, with some words appearing in italics. The manuscript shows signs of age, including some ink bleed-through and slight discoloration of the paper.

Lyrics visible in the score include:

- ons* (on the first staff)
- voix* (on the second staff)
- Sol un peu retenu* (on the fourth staff)

Dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo) are present throughout the score. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score on page 9, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like *ff*, *pp*, and *p*, and tempo markings like *rall.* and *arco*.

Lyrics:

et je suis
je viens de voir et
bien un grand fantôme blanc où ça ? près du ver
ger oh la folle imbo- cile c'est le pommier en
fleurs que j'ai vu ce ma
ex-près pour les latins, les farfa-
puzzi
Dets

et deceptions

pizz
p
mon parrain
arco

pp
pizz
il faut eh bien
arco

pizz
p

arco
pp
il faut eh!

pizz
arco

ff

p
c'est le tonnerre ce me semble allons bien donc allons en

semble
pp

pp
ff

Il me faisait la Cour

No 3 *fz* *pizz.*

pp *arco* *suivrez*

ff *pp* *ff* *pp*

rall. *a tempo pizz.*

il arrive et comme il s'en va *rall.* *rall.*

a tempo *fz* *pizz.*

arco *ff* *pp* *arco* *suivrez*

a tempo *pp* *pp*

rall. *a tempo*

moins encore comme s'en i-ra *pizz.*

rall. *arco*

ff *a tempo*

Ca suffit... bon voyage

1^{re} And^{te} Recit

personne là bas, dans le mou-

pirki

Mod^{to}

un point de bruit et point de lumière j'ai grimpé la chaus-

And^{te} mesurée

avec mes - tère

And^{te} sost. arco

pp

et mes vœux mes a-

rall. a tempo

mours si mes vœux pour mes vœux et mes amours

re - re mi b

re b re b

dim.

all^{te} non trop.

doux souve

pp

6 6 12 12 12

sol fa# fa# sol fa#

3 *dimi.* *pp*

and^{no} sost. *pp* 1 2

on di — suit quo tout som-meil

mes

vœux mes amours pour mes vœux pour mes

rall. *pp*

vœux et mes a-mours oui pour mes vœux et p^{re} mes a-

a temp. *f*

mours

Prions! écoutons bien!

N^o 5 *And^{te}* 2 *p*

ma tête est

folle c'est la peur qui me pour-suit et pourtant sur ma per-

*un peu retto.**Finery**pp**And^{no}**ppp**mod. animé**contes jo-lis**creo**R**je suis trop bonne tu n'est qu'un trom*

Handwritten musical score on page 15, featuring ten staves of music with French lyrics and various performance markings.

Staff 1: Musical notation with a treble clef and a key signature of one flat (B-flat).

Staff 2: Musical notation with a treble clef and a key signature of one flat (B-flat).

Staff 3: Musical notation with a treble clef and a key signature of one flat (B-flat).

Staff 4: Musical notation with a treble clef and a key signature of one flat (B-flat). Lyrics: *un galant trop pas-*

Staff 5: Musical notation with a treble clef and a key signature of one flat (B-flat). Lyrics: *se c'est égal elle l'aime et qui t'a dit ce-la perdu c'est elle*

Staff 6: Musical notation with a treble clef and a key signature of one flat (B-flat). Lyrics: *même de l'amour pour un mort con-*

Staff 7: Musical notation with a treble clef and a key signature of one flat (B-flat). Tempo marking: *And^{te}*. Lyrics: *-tent ff n'as-tu pas enten-du? rien*

Staff 8: Musical notation with a treble clef and a key signature of one flat (B-flat). Lyrics: *non rien écou-tons c'est le vent es-tu*

Staff 9: Musical notation with a treble clef and a key signature of one flat (B-flat). Lyrics: *Ba-bet pottrou Ba-bet trom*

Staff 10: Musical notation with a treble clef and a key signature of one flat (B-flat). Tempo marking: *plus lent*. Lyrics: *peur ff Ba-bet rapprochons nous et nous aurons moins*

Staff 11: Musical notation with a treble clef and a key signature of one flat (B-flat). Tempo marking: *And^{te}*. Lyrics: *peur pp*

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo/mood is marked "Andante". The piano part begins with a dynamic marking of *p* (piano) and includes markings for *animé* and *cres* (crescendo). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, often beamed together. The score ends with a double bar line and repeat dots.

Qu'il ca va se passer

[illegible]

Handwritten musical score on 11 staves. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like 'ppp', 'f', 'p', 'Cresmo', and 'pp'. The bottom section features vocal-like lyrics 'hou! hou! hou! hou! hou!' written below the notes.

Handwritten musical score on page 18. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics "écou-tons écou-tons" are written below the first staff, followed by a *ppp* dynamic marking. The music is written in a style typical of 19th-century manuscript notation, with many notes beamed together and some notes marked with accents (>). The score includes various musical notations such as rests, accidentals (sharps and flats), and dynamic markings (*ppp*, *Crescendo*, *pp*). The lyrics "hou! hou! hou! hou! hou!" are written below the 11th staff, and "hou! hou!" is written below the 12th staff. The page number "18" is written in the top right corner.

écou-tons écou-tons *ppp*

Crescendo

Crescendo

hou! hou! hou! hou! hou!

pp hou! hou!

Crème

hou! hou! hou! hou

6 1 all. 2

vo-jons *mf*

cres

dimi *pp*

cres *p*

que est donc tout ce ta -

The musical score is written on ten staves. The first staff is a vocal line with lyrics 'hou! hou! hou! hou' and a 'Crème' section. The second staff is a vocal line with lyrics 'vo-jons' and a '6 1 all. 2' section. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a vocal line with lyrics 'vo-jons' and a 'mf' dynamic. The sixth staff is a vocal line with a 'cres' dynamic. The seventh staff is a vocal line with a 'dimi' dynamic and a 'pp' dynamic. The eighth staff is a vocal line with a 'cres' dynamic and a 'p' dynamic. The ninth staff is a vocal line. The tenth staff is a vocal line with lyrics 'que est donc tout ce ta -'.

page quel bon-heur ah! mon parrain *ppp*

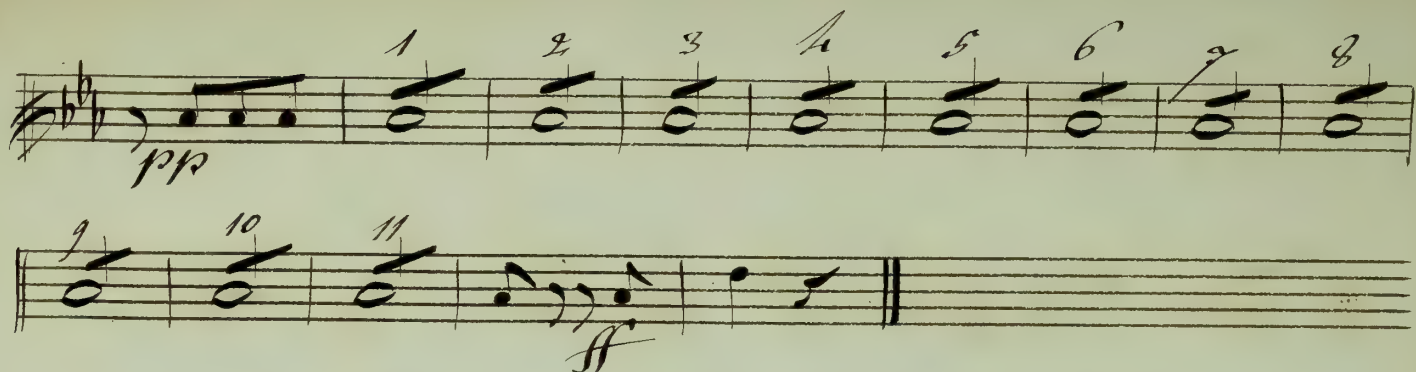
p Cres *ff*

p *raff.*

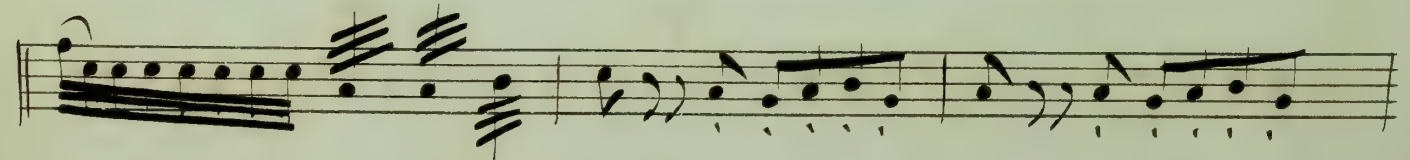
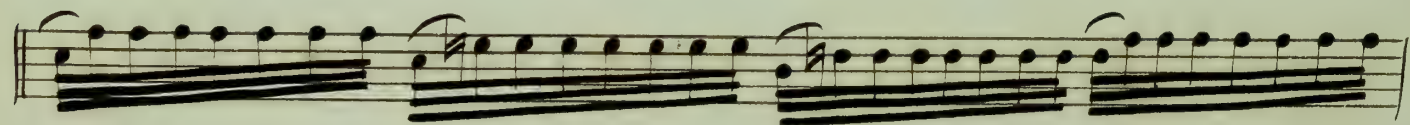
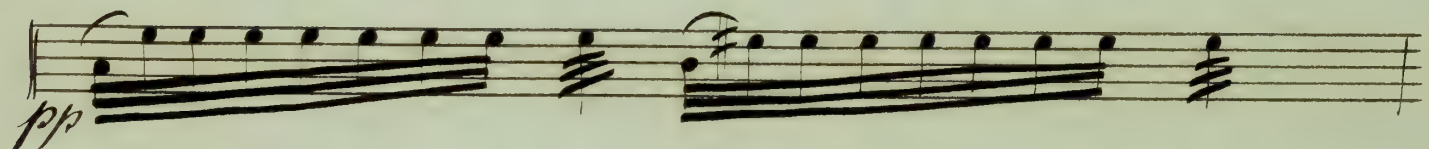
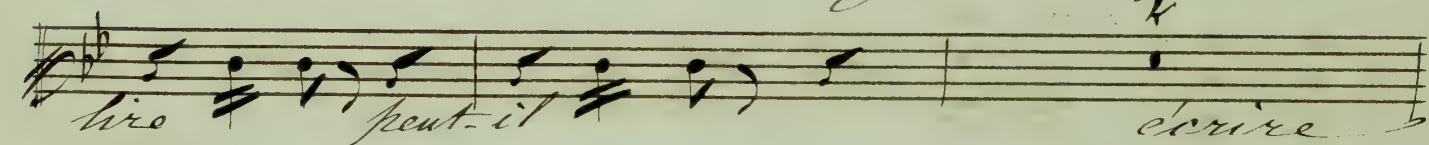
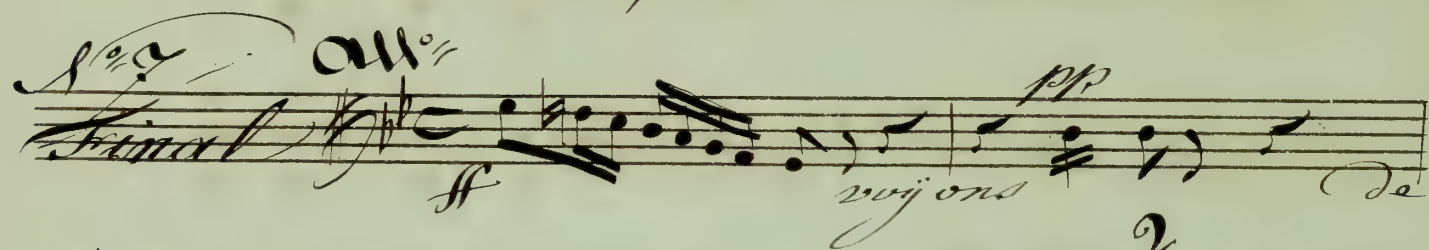
all^{to} p^{uri} *ppp*

y p^{uri}

arco



à Bastien, au Bailli



Soli

pp

ff

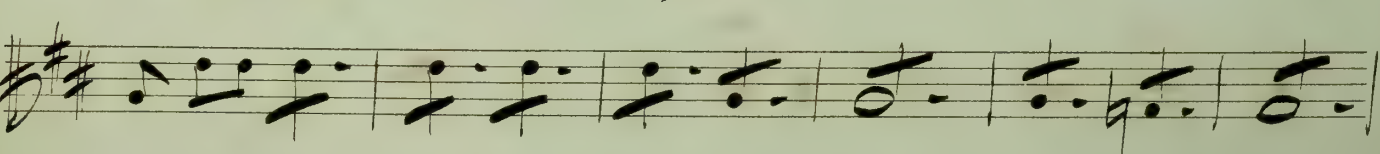
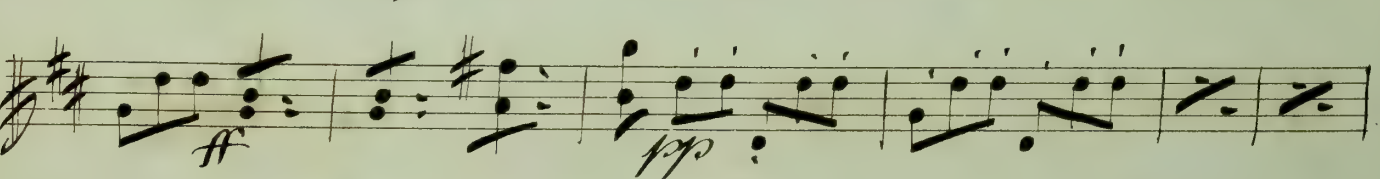
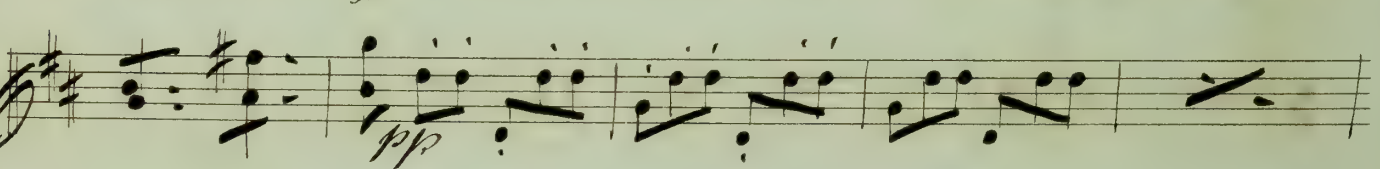
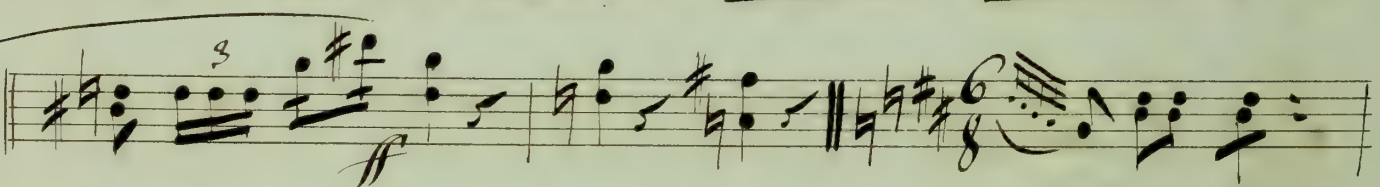
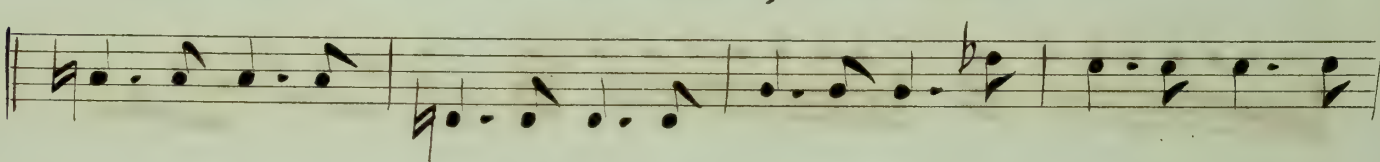
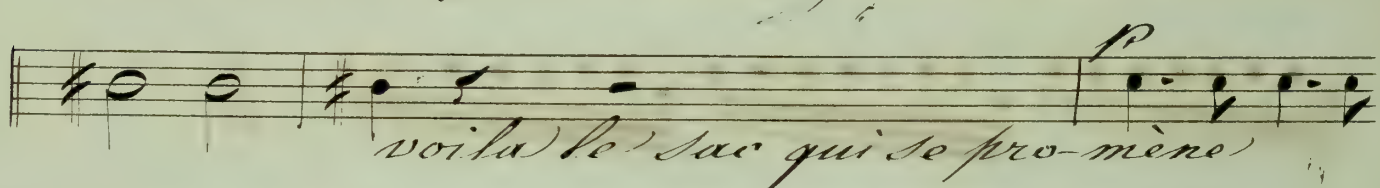
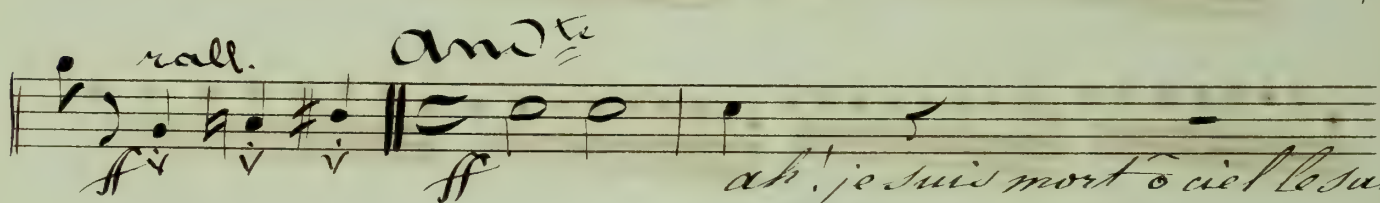
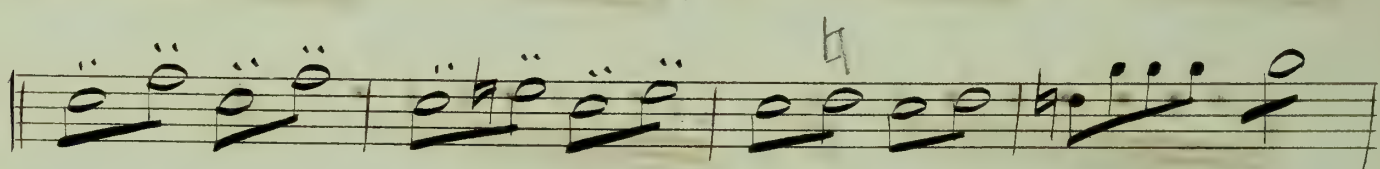
pp plus lent

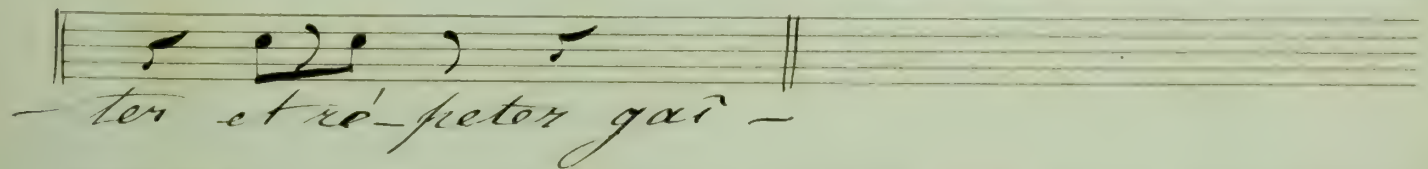
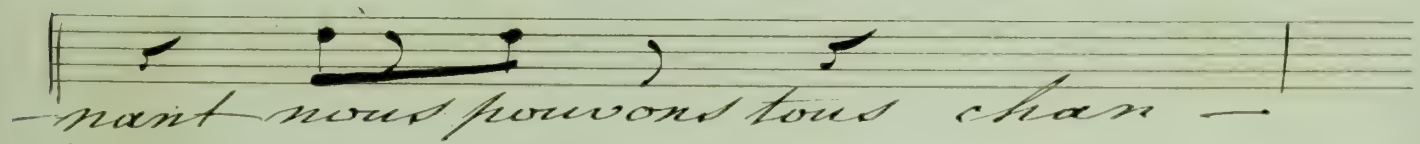
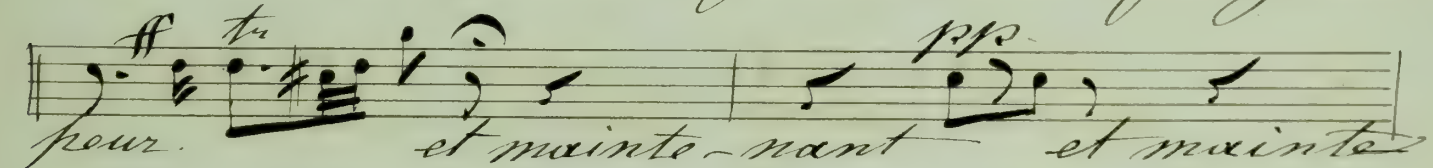
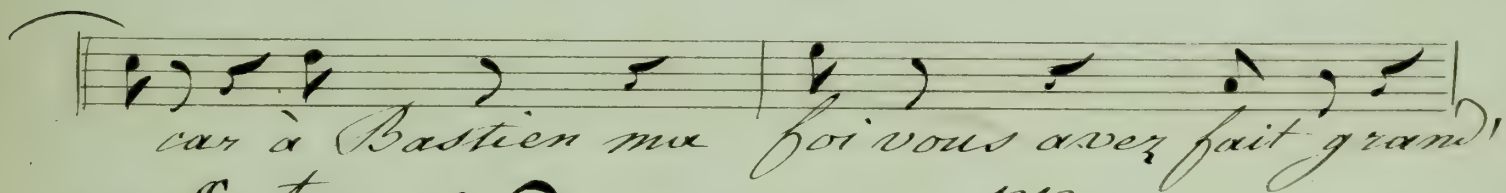
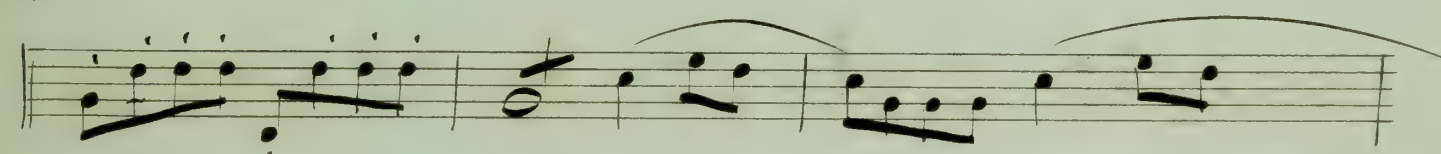
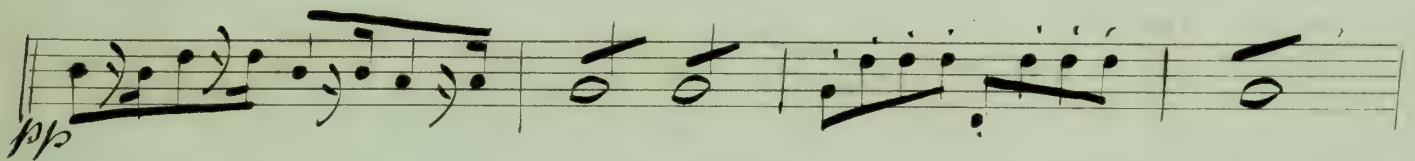
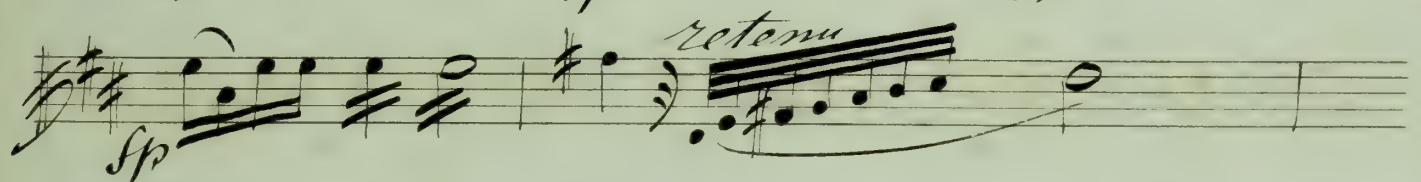
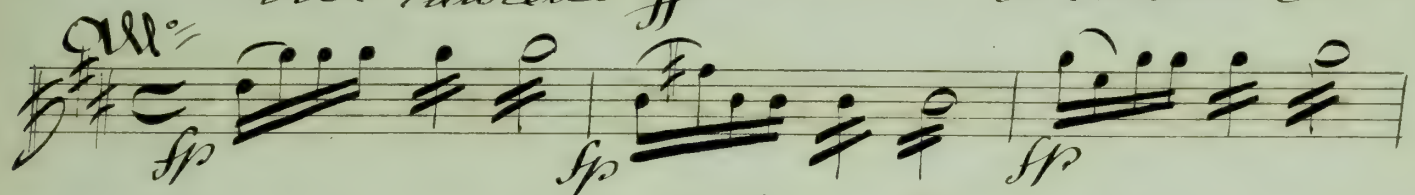
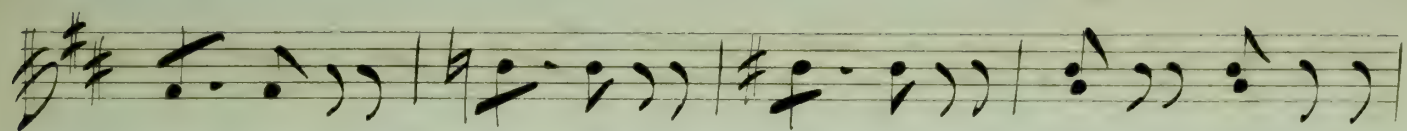
c'est signe' Marce -

lin le défunt mon cou-sin. Marcelin - Marce -

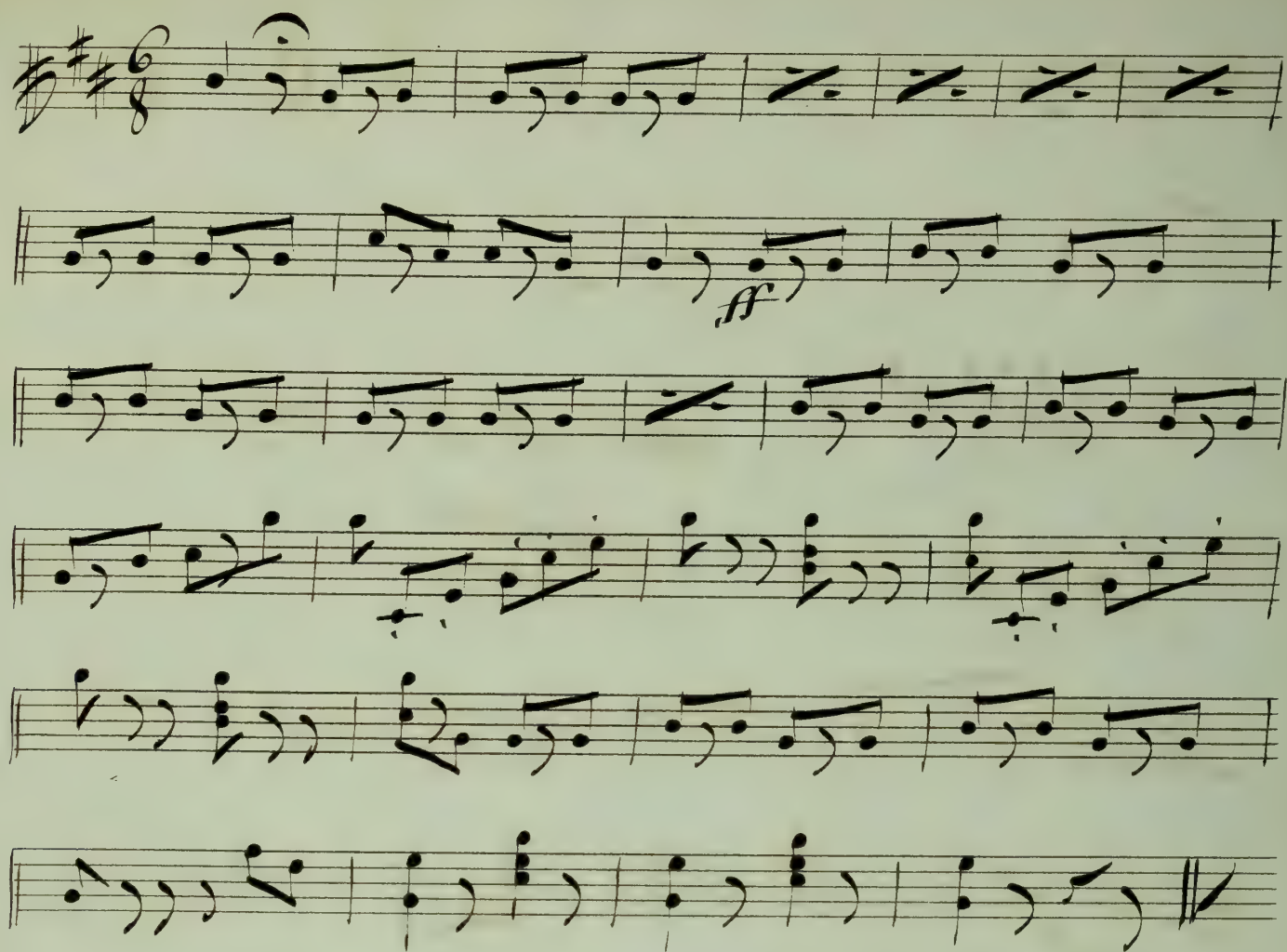
lin Marcelin. Marce - lin comment dans l'au -

tre monde veut-il qu'on lui re-ponde? ff



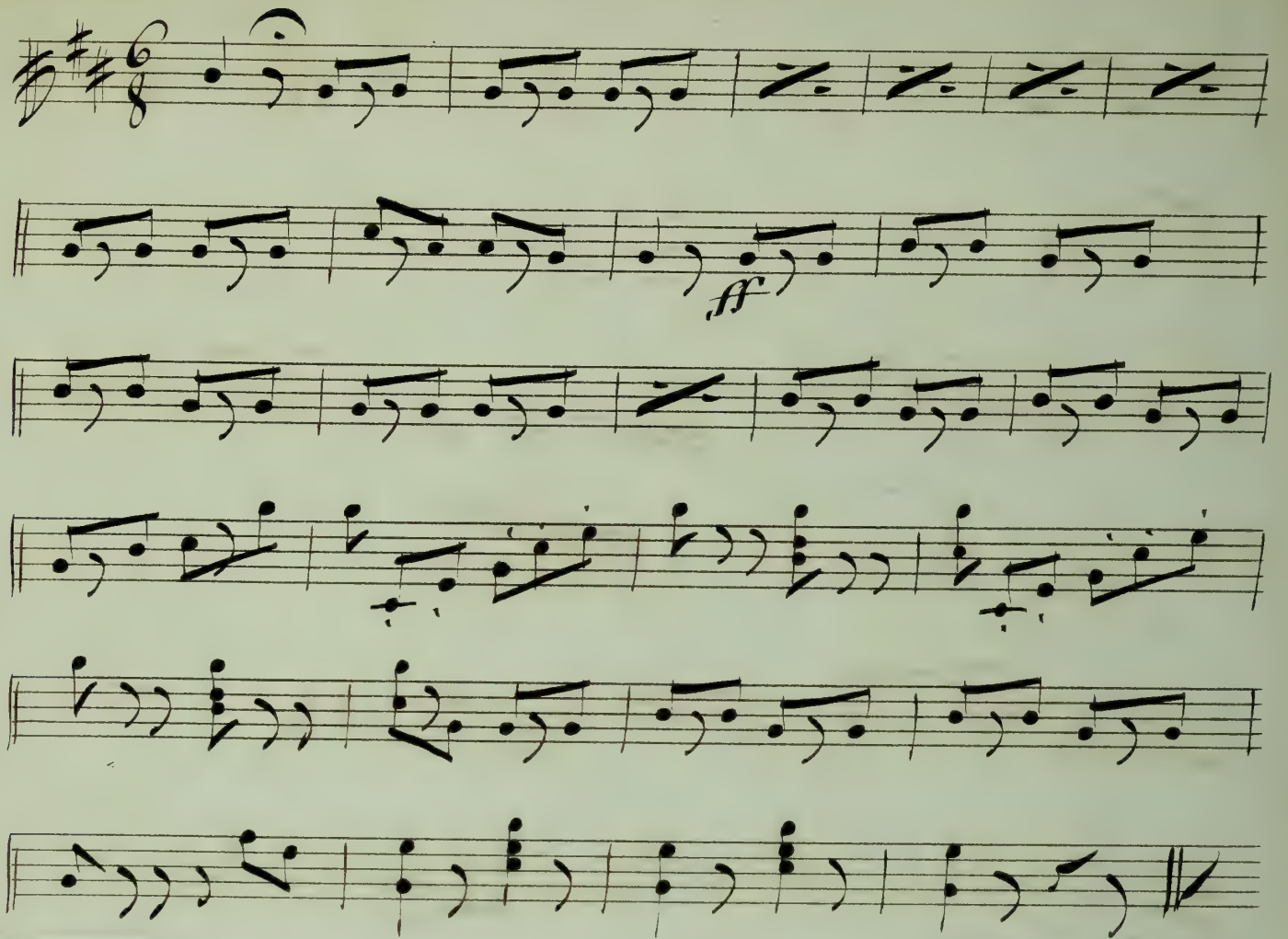


Handwritten signature or flourish.



Fin

10



3^o Violoncelle
Le Baron Gadet

Violoncelle.

Première représentation 25 janvier 1874

Le Farfadet.

Violoncello

Overture

All^o Con fuoco, ff

and^{te} non troppo

all^o non troppo

pizz

arco

pizz

arco

15

2 3 4 5 6

7 8

2 3 4

2 3 4 5

1

2 3 4 1 2 3

Handwritten musical score on ten staves, featuring various musical notations including triplets, dynamics, and articulation marks.

Staff 1: Bass clef, 3/4 time signature. First measure contains a triplet of eighth notes. Dynamics: *Cres*.

Staff 2: Treble clef. First measure contains a triplet of eighth notes. A blue ink mark is present above the first measure.

Staff 3: Treble clef. First measure contains a sharp sign (\sharp).

Staff 4: Treble clef. First measure contains a sharp sign (\sharp).

Staff 5: Treble clef. First measure contains a first finger fingering (1). Second measure contains a second finger fingering (2). Third measure contains a third finger fingering (3). Fourth measure contains a fourth finger fingering (4). Fifth measure contains a fifth finger fingering (5).

Staff 6: Treble clef. First measure contains a sixth finger fingering (6). Dynamics: *dim*.

Staff 7: Treble clef. First measure contains a triplet of eighth notes. Dynamics: *p/p*. Second measure contains a triplet of eighth notes. Dynamics: *p/p*. Third measure contains a triplet of eighth notes. Dynamics: *p/p*. Fourth measure contains a triplet of eighth notes. Dynamics: *p/p*. Fifth measure contains a triplet of eighth notes. Dynamics: *p/p*.

Staff 8: Treble clef. First measure contains a triplet of eighth notes. Dynamics: *p/p*. Second measure contains a triplet of eighth notes. Dynamics: *p/p*. Third measure contains a triplet of eighth notes. Dynamics: *p/p*. Fourth measure contains a triplet of eighth notes. Dynamics: *p/p*. Fifth measure contains a triplet of eighth notes. Dynamics: *p/p*. Sixth measure contains a triplet of eighth notes. Dynamics: *p/p*.

Staff 9: Treble clef. First measure contains a triplet of eighth notes. Dynamics: *p/p*. Second measure contains a triplet of eighth notes. Dynamics: *p/p*. Third measure contains a triplet of eighth notes. Dynamics: *p/p*. Fourth measure contains a triplet of eighth notes. Dynamics: *p/p*. Fifth measure contains a triplet of eighth notes. Dynamics: *p/p*. Sixth measure contains a triplet of eighth notes. Dynamics: *p/p*. Seventh measure contains a triplet of eighth notes. Dynamics: *p/p*. Eighth measure contains a triplet of eighth notes. Dynamics: *p/p*. Ninth measure contains a triplet of eighth notes. Dynamics: *p/p*. Tenth measure contains a triplet of eighth notes. Dynamics: *p/p*.

Staff 10: Treble clef. First measure contains a triplet of eighth notes. Dynamics: *p/p*. Second measure contains a triplet of eighth notes. Dynamics: *p/p*. Third measure contains a triplet of eighth notes. Dynamics: *p/p*. Fourth measure contains a triplet of eighth notes. Dynamics: *p/p*. Fifth measure contains a triplet of eighth notes. Dynamics: *p/p*. Sixth measure contains a triplet of eighth notes. Dynamics: *p/p*. Seventh measure contains a triplet of eighth notes. Dynamics: *p/p*. Eighth measure contains a triplet of eighth notes. Dynamics: *p/p*. Ninth measure contains a triplet of eighth notes. Dynamics: *p/p*. Tenth measure contains a triplet of eighth notes. Dynamics: *p/p*.



Handwritten musical score on ten staves. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Staff 1: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of notes with fingerings 1, 2, 3, 4, and 5 indicated above. A *pp* (pianissimo) marking is present below the first measure.

Staff 2: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above. A *pizz* (pizzicato) marking is present below the first measure.

Staff 3: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 2, 3, 4, and 3 indicated above. A *Cres.* (Crescendo) marking is present below the staff.

Staff 4: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above.

Staff 5: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above. A *ff* (fortissimo) marking is present below the staff.

Staff 6: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above.

Staff 7: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above.

Staff 8: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above.

Staff 9: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above.

Staff 10: Treble clef, key signature of two sharps. The staff contains a series of notes with fingerings 1, 2, 3, and 4 indicated above.

Nº 1

All^o

ff

3 3

3 6 6

pp

arco

solé

pp

pp

pp

arco

cresc.

ff

a un'ordred tempo

parain à vos ordres mon parain nous dirons la chanson:

3 *ff*
nette Couplet

6 6

1 2 3 4
pp

5 6 7 8 9

vall.

à tempo
pizz.

arco

à tempo *suivez* *A*

1 2 3 4 5 6

à tempo

pizz.

Oreo
ff

pizz
un peu moins vite

rall?

cres
pp
à tempo
dim

pp
rall?
arco

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes. A blue ink word 'Oreo' is written above the staff, and 'ff' (fortissimo) is written below it. The second staff continues the melody with eighth notes. The third staff features a half note with a fermata, followed by a series of eighth notes. Above this staff is the word 'pizz' (pizzicato), and below it is the phrase 'un peu moins vite' (a little less fast). The fourth staff continues with eighth notes. The fifth staff has a 'rall?' (rallentando?) marking. The sixth staff includes a 'cres' (crescendo) marking, followed by 'pp' (pianissimo), 'à tempo' (return to tempo), and 'dim' (diminuendo). The seventh staff starts with 'pp'. The eighth staff has a 'rall?' marking. The ninth staff ends with a double bar line and the word 'arco' (arco) written below it.

1^o tempo

1 2 3 4 5 6 7 8 9

p

rall

pizz

à tempo

arco

à tempo

univerz

à tempo

1 2 3

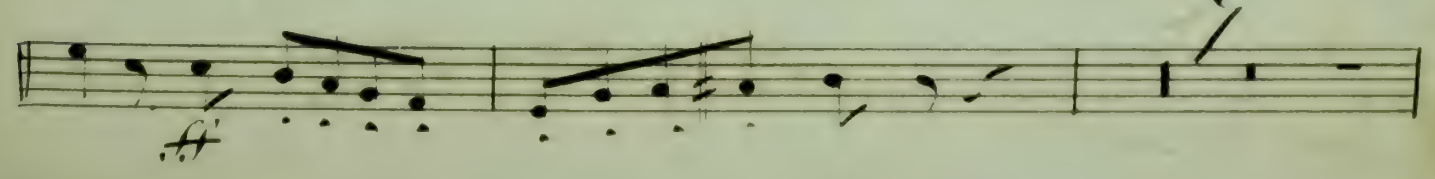
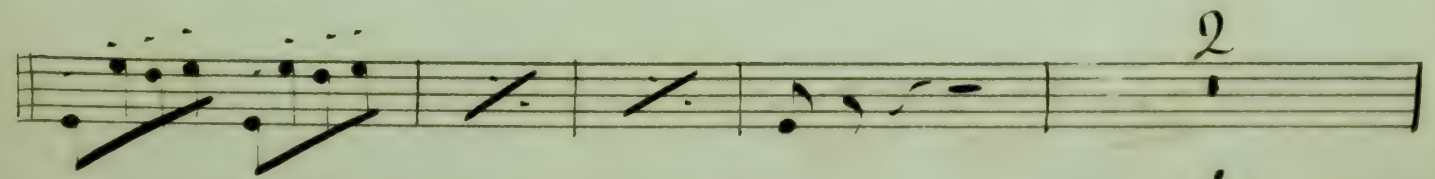
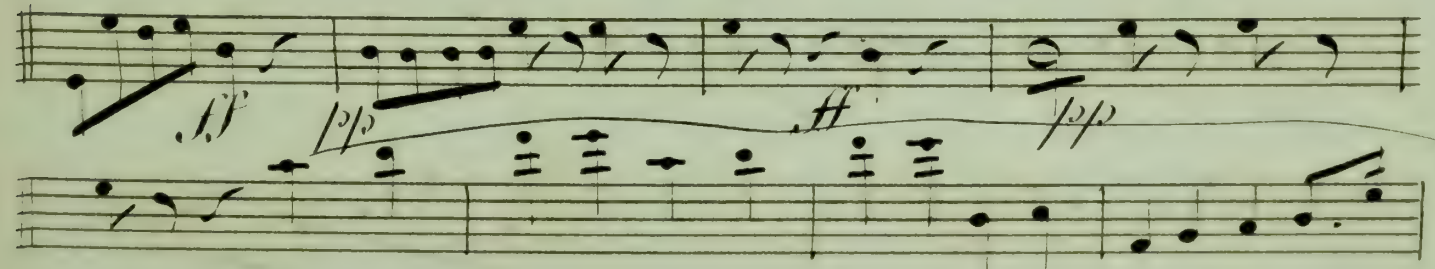
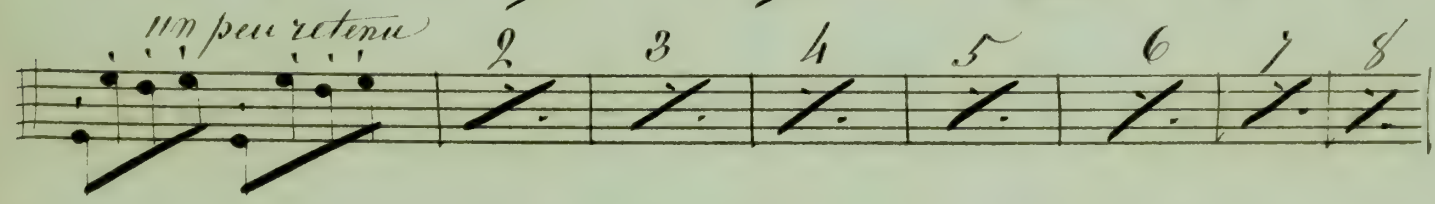
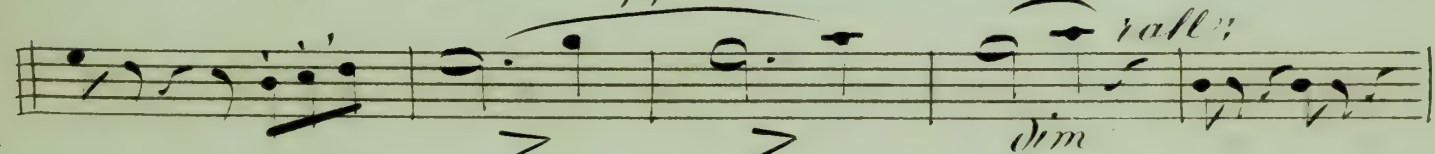
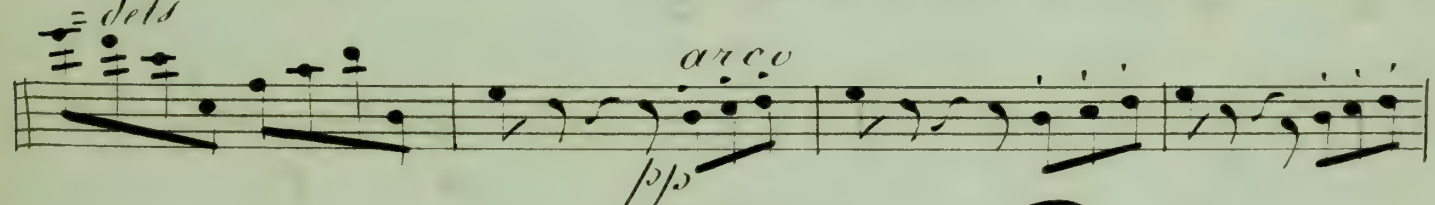
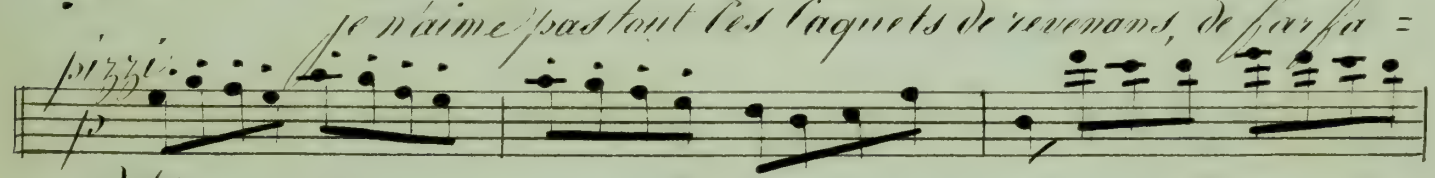
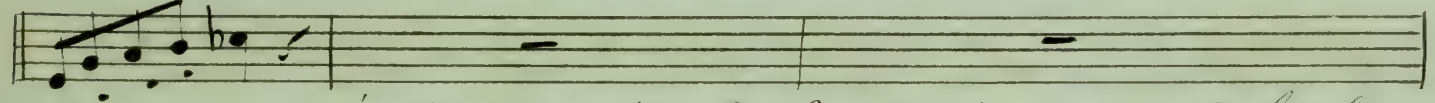
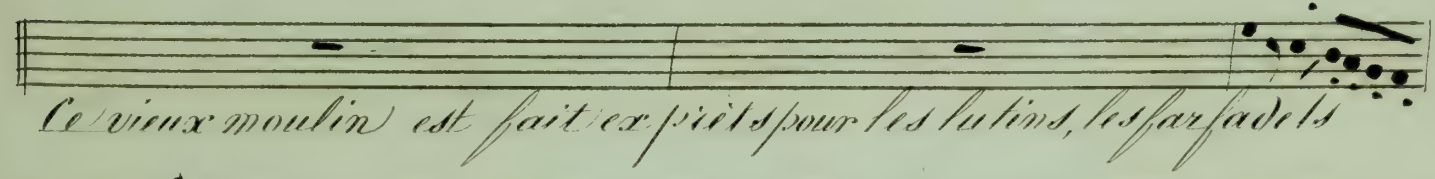
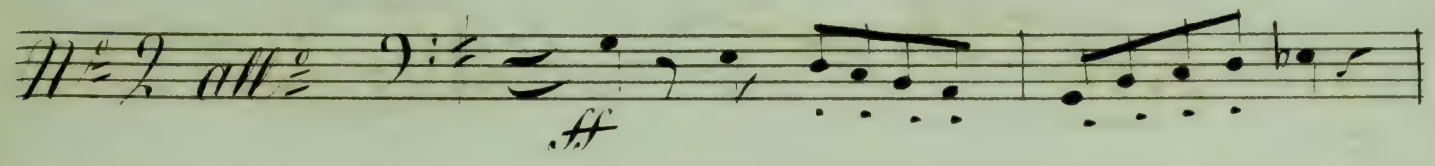
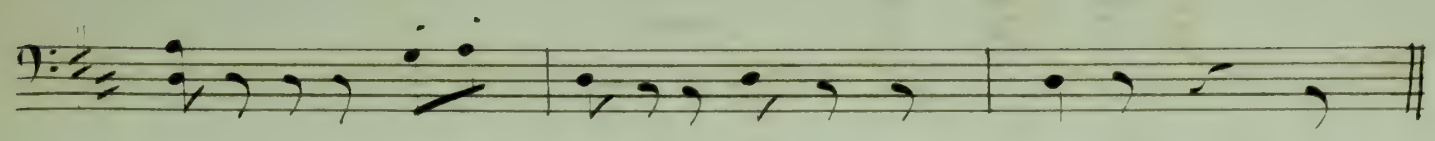
4 5 6 7

pizz

arco

ff

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a *p* dynamic marking. The first measure contains a half note, and the second measure contains a half note. The third measure is marked with a '1' above it. The fourth measure is marked with a '2' above it. The fifth measure is marked with a '3' above it. The sixth measure is marked with a '4' above it. The seventh measure is marked with a '5' above it. The eighth measure is marked with a '6' above it. The ninth measure is marked with a '7' above it. The tenth measure is marked with an '8' above it. The eleventh measure is marked with a '9' above it. The second staff contains a half note, a quarter note, and a half note. The third staff contains a half note, a quarter note, and a half note. The fourth staff contains a half note, a quarter note, and a half note. The fifth staff contains a half note, a quarter note, and a half note. The sixth staff contains a half note, a quarter note, and a half note. The seventh staff contains a half note, a quarter note, and a half note. The eighth staff contains a half note, a quarter note, and a half note. The ninth staff contains a half note, a quarter note, and a half note. The tenth staff contains a half note, a quarter note, and a half note.

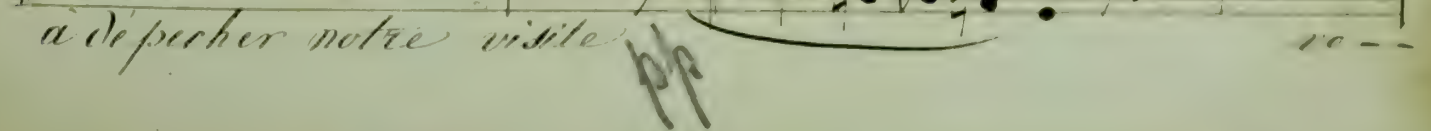
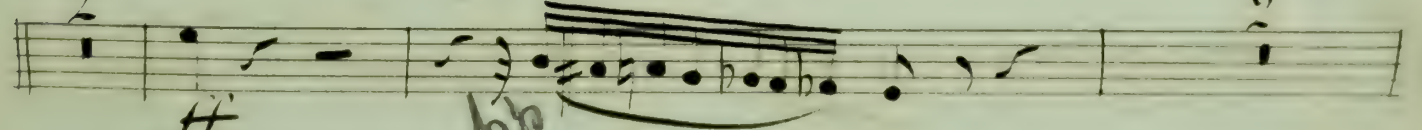
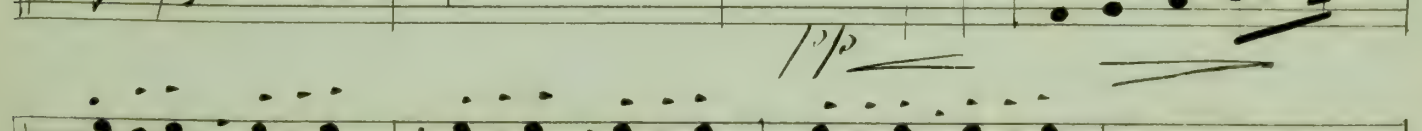
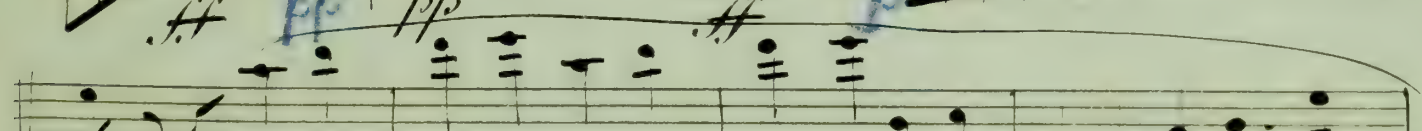
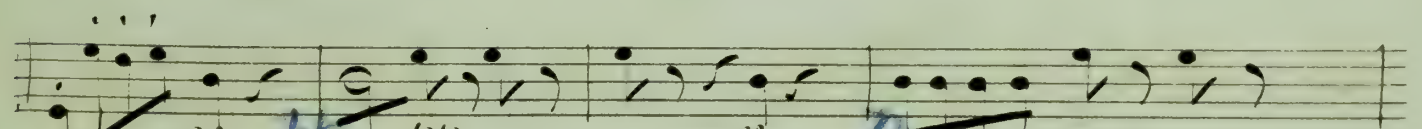
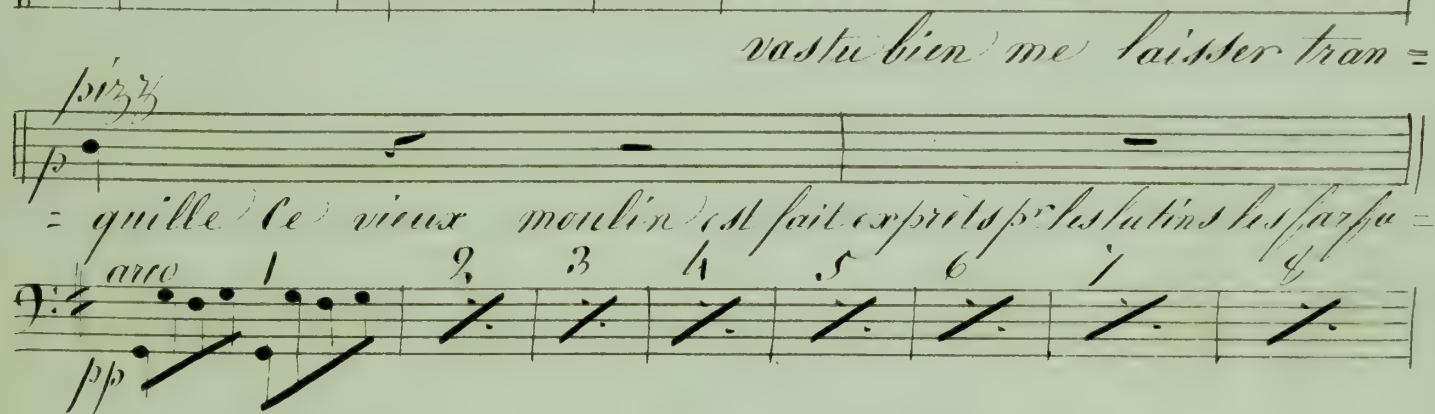
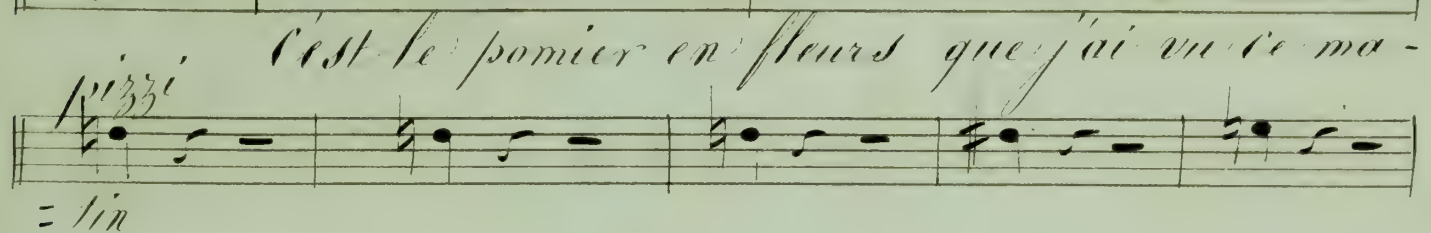
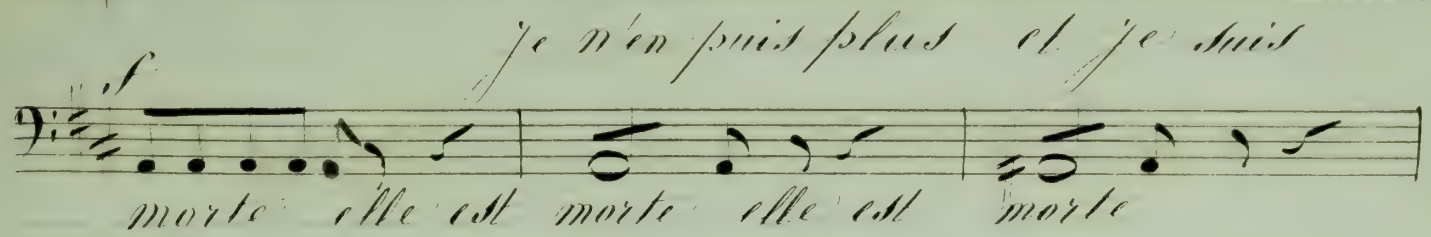
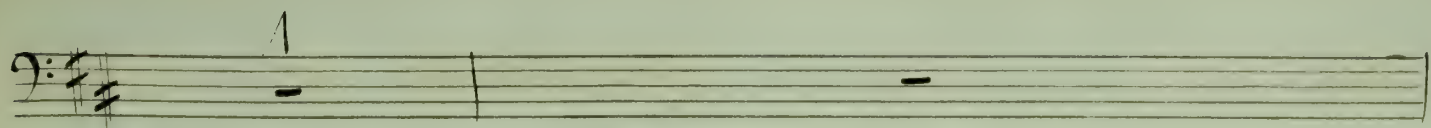


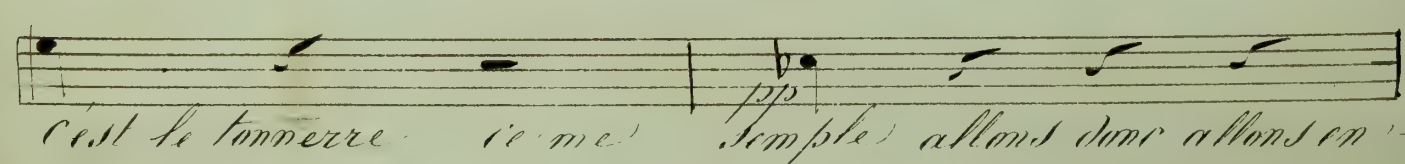
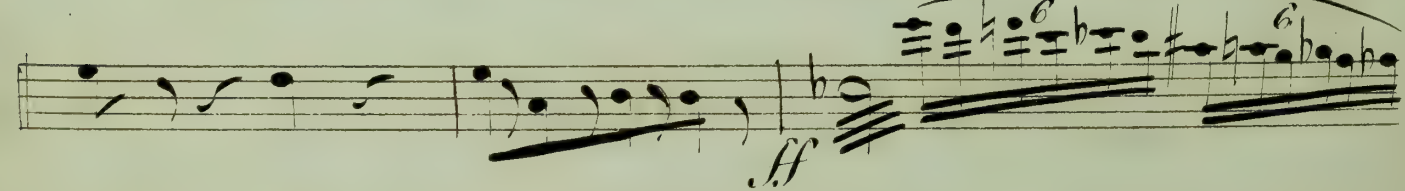
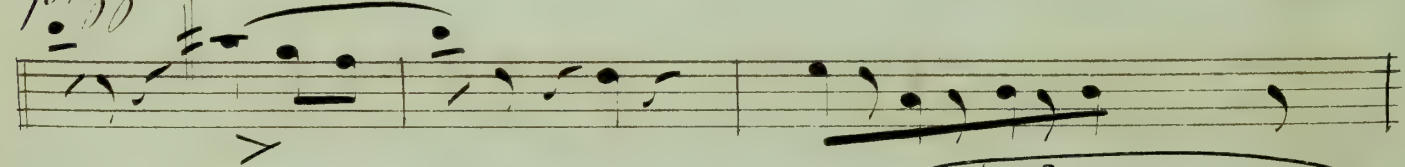
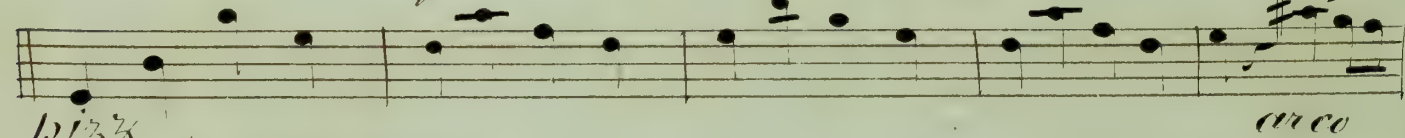
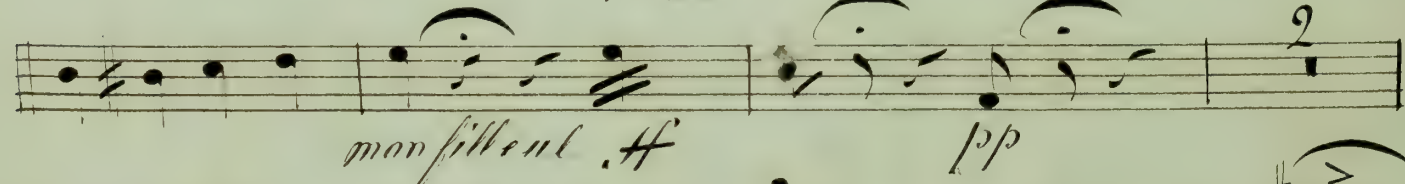
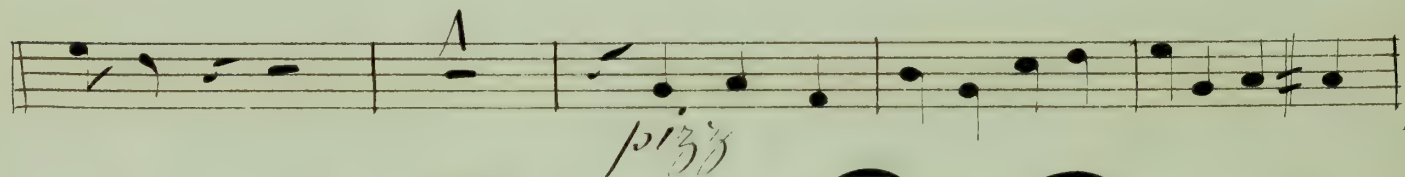
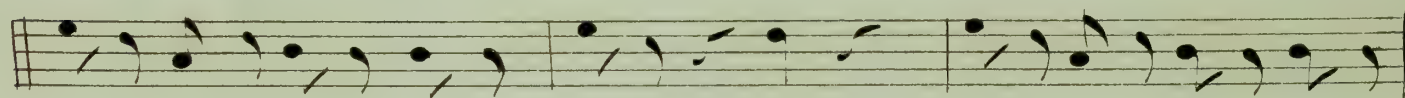
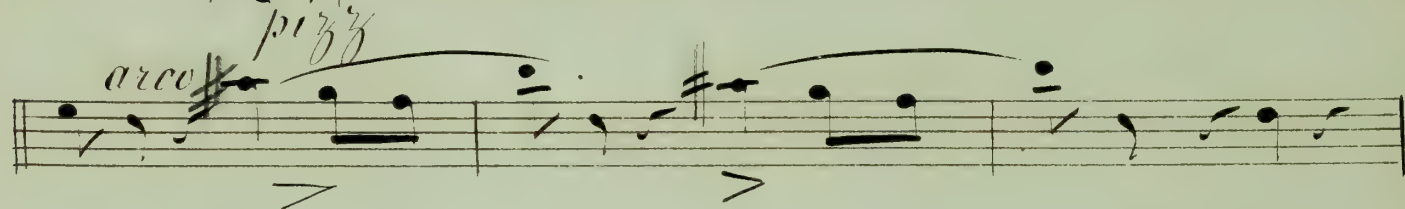
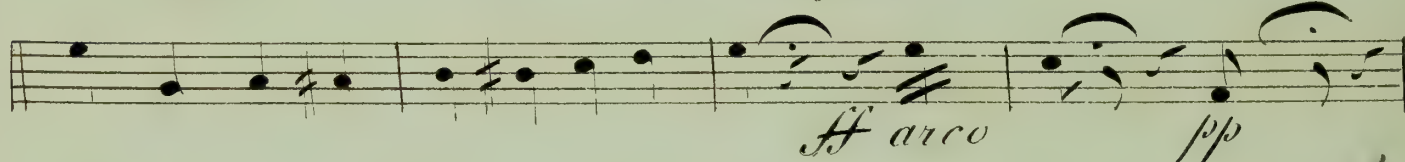
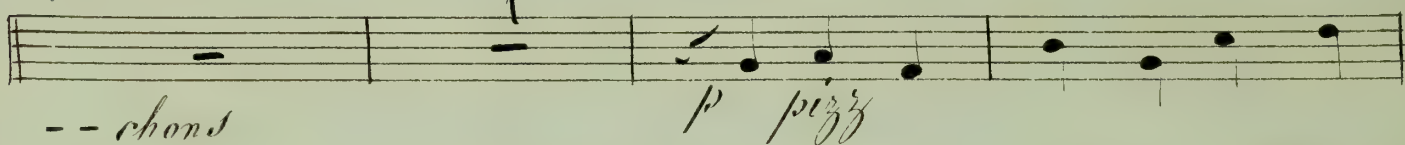
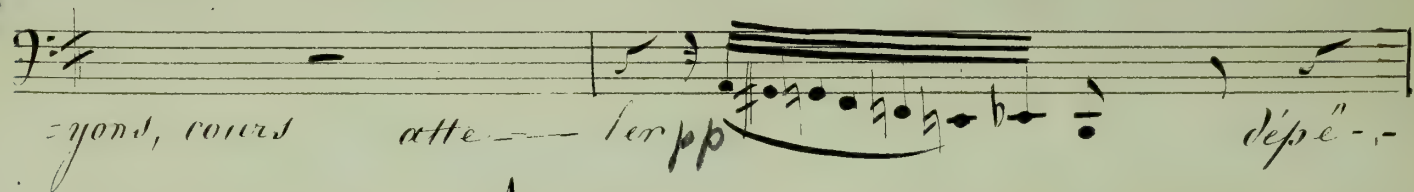
X/

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Dynamic markings:** *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *arco* (arco), *pizz* (pizzicato).
- Performance instructions:** *un peu retenu* (un peu retenu), *molto* (molto), *arco* (arco), *pizz* (pizzicato).
- Handwritten notes:** *la* (la), *la* (la), *la* (la).
- Other markings:** *2* (second ending), *1* (first ending), *3* (third ending).





pizz *arco* *pp*

pizz *arco* *pp*

ff

S'il me faisait la cour

N°3 *All* *He* *2/4*

pizz *ff* *pp* *à tempo*

arco *univerz* *ff*

p *ff* *pp* *à tempo*

rall. *pizz* *rall.*

à tempo *pizz*
ff arco *ff pp*

pp *ff* *à tempo pp* *suivrez*

pizz

rall *à tempo*
ff arco

N°4 *te* *1/2 ton plus bas* *Recit*
and *personne la bas dans le mou-*

pizz

- fin point de bruit et point de la miere *pia*

et par tel moyen ici j'arrive avec mys - lere *andte* mesuré

p > *p* > *pizz*

pizz

andte sost^e

arco

arco

pizz

à tempo

pizz

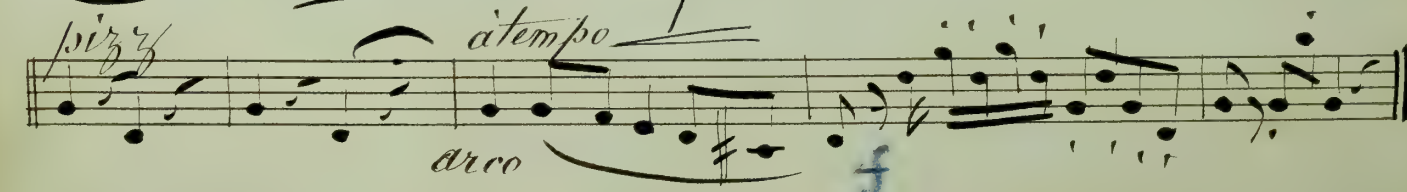
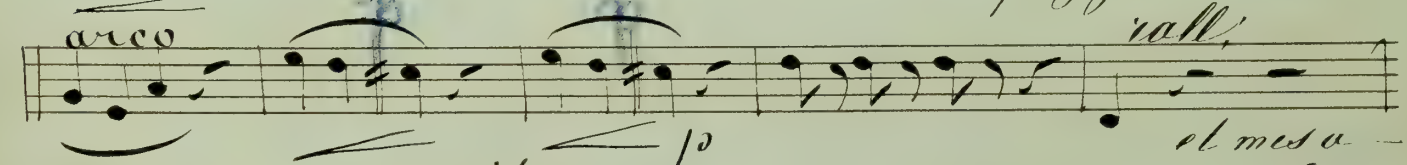
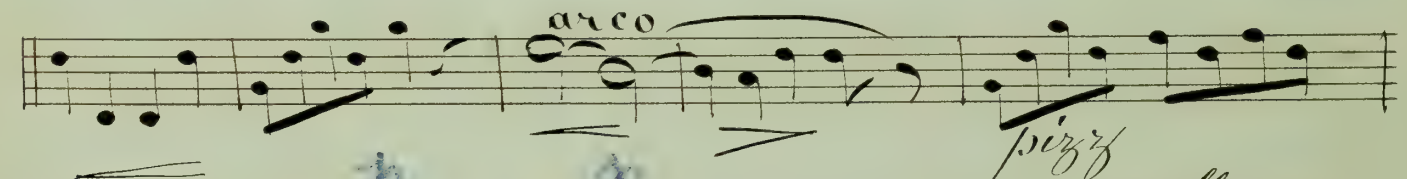
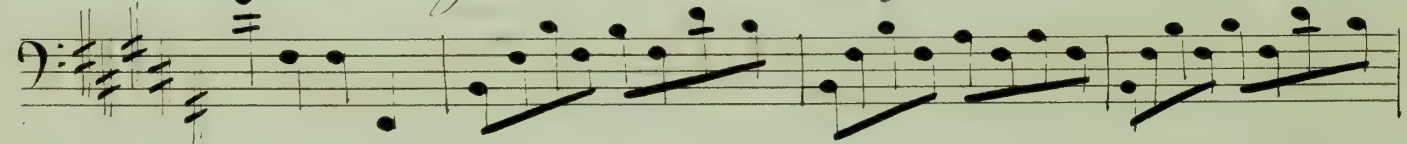
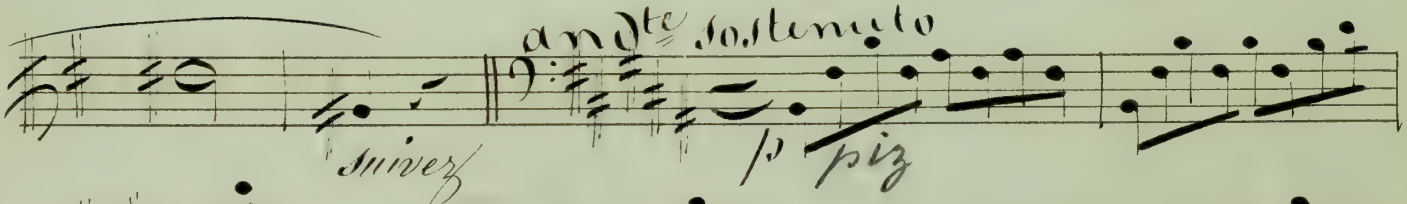
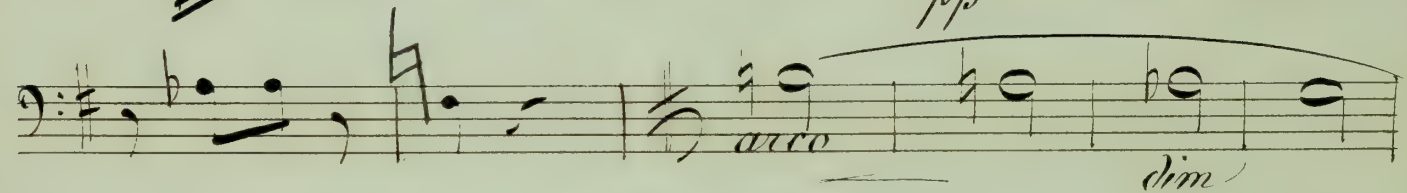
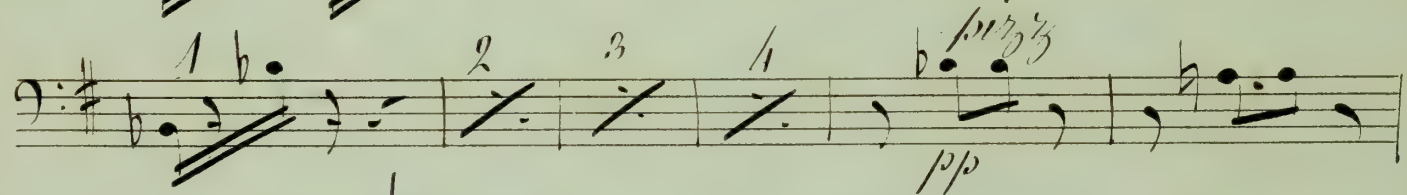
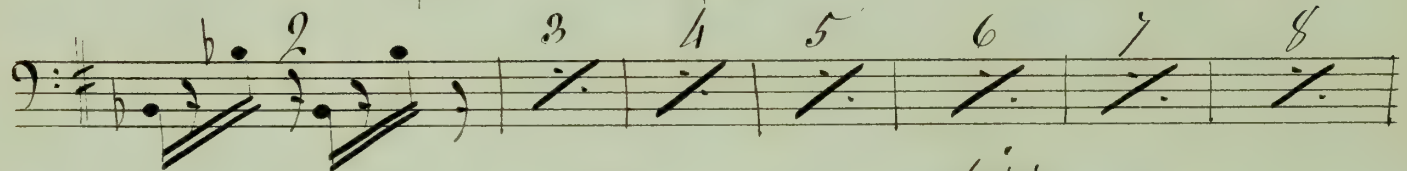
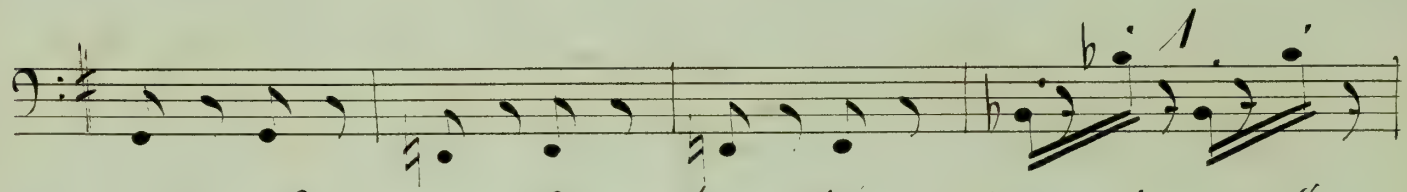
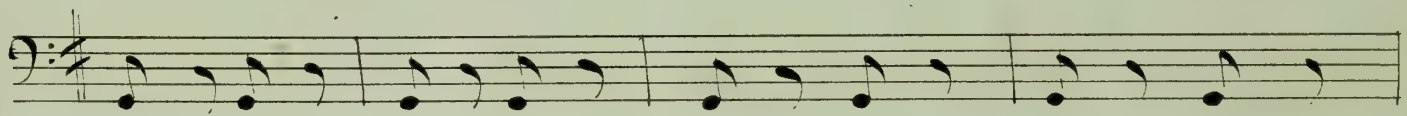
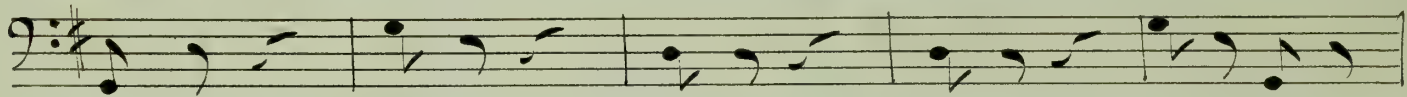
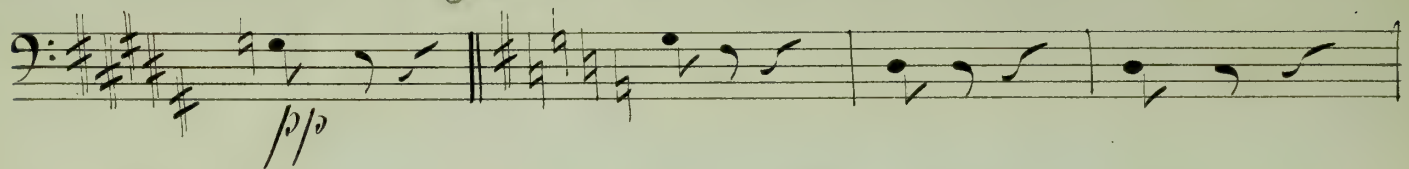
arco

Sol

rall^o

2/4

all^o non troppo

Eni dol b

pour mes vœux et mes amours

N° 5

And^{te}

The first part of the musical score consists of eight staves. It begins with a piano (*p*) dynamic marking. The notation includes various note values, rests, and slurs, indicating a melodic line. There are also some decorative flourishes and a crescendo hairpin.

folle c'est la peur qui me pour - - -

- suit et pour - - -

tant sur ma pa -

suivrez

un peu retenu

The second part of the musical score consists of two staves. It begins with a forte (*ff*) dynamic marking. The notation includes various note values, rests, and slurs, indicating a melodic line. There are also some decorative flourishes and a crescendo hairpin.

Handwritten musical score on 12 staves, featuring various musical notations including notes, rests, slurs, and dynamic markings.

Key markings and features include:

- Staff 3: Measure 2 contains a fermata over a whole note, with a '2' above it.
- Staff 4: Measures 3 through 8 are marked with slanted lines and numbers 2, 3, 4, 5, 6, 7, and 8 above them.
- Staff 5: A blue 'X' is written above the first measure, with 'ln' and a sharp sign below it. A 'pp' marking is present in the second measure.
- Staff 6: A 'p' marking is in the first measure, and a 'pp' marking is in the fourth measure.
- Staff 7: A 'pp' marking is in the fourth measure.
- Staff 8: A '5' is written above the second measure. A 'Cand tino' marking is above the eighth measure, which is also marked 'pp'.
- Staff 9: A 'p' marking is in the first measure.
- Staff 10: A 'p' marking is in the first measure.
- Staff 11: A 'p' marking is in the first measure.
- Staff 12: The first measure is marked 'rall.' and the second measure is marked 'animé'.

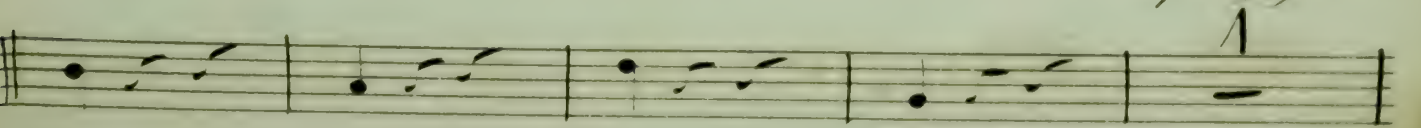
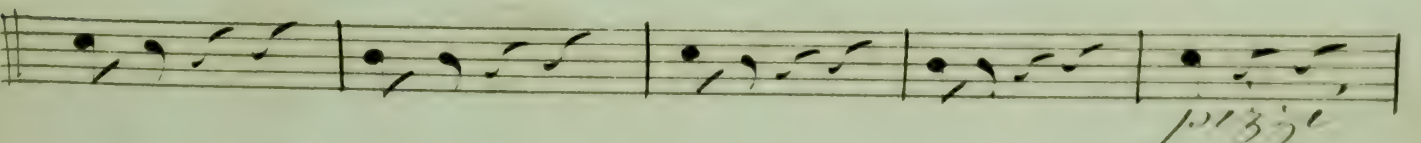
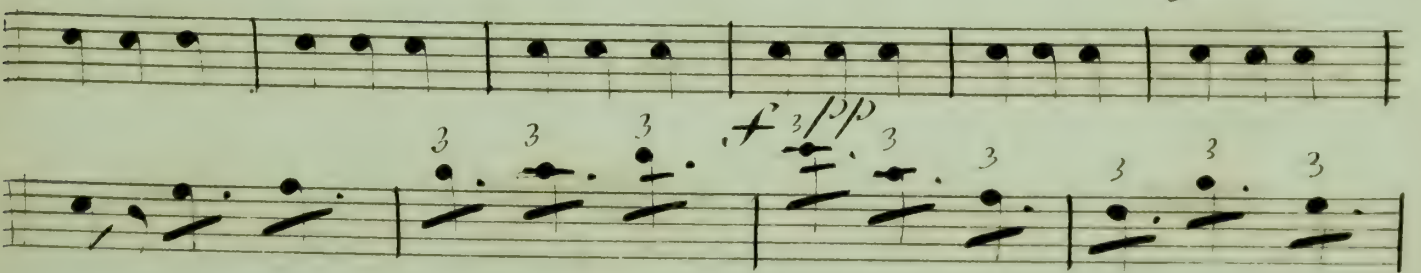
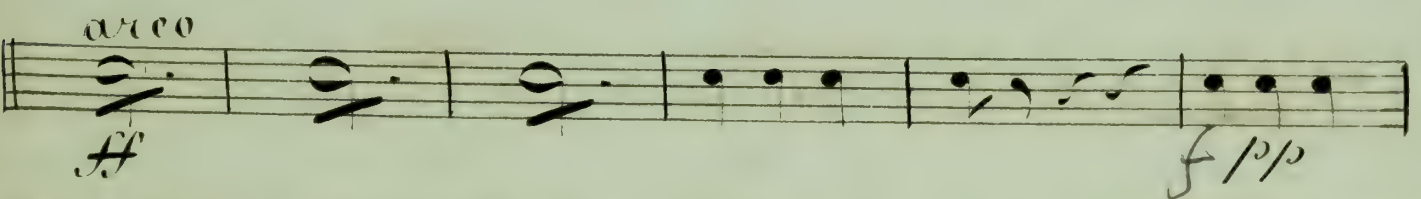
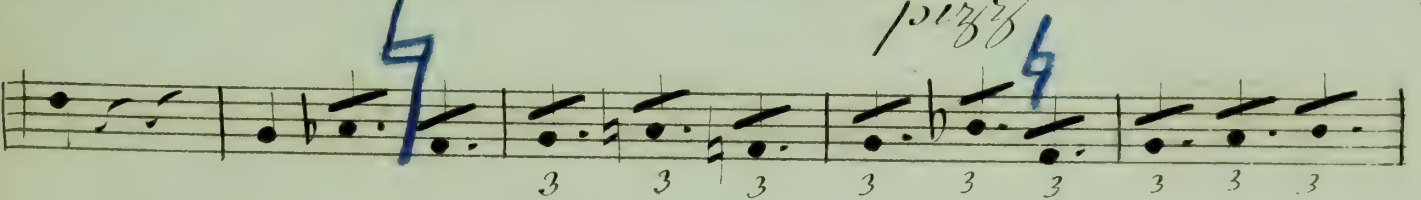
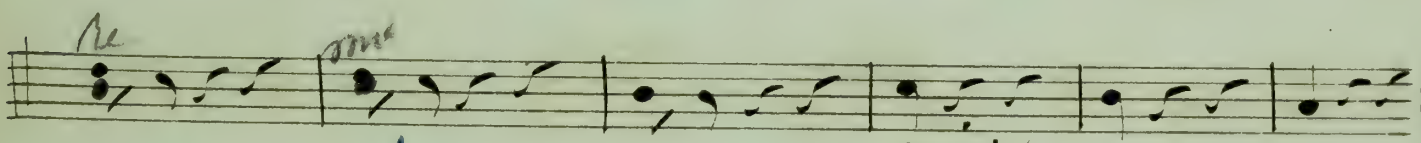
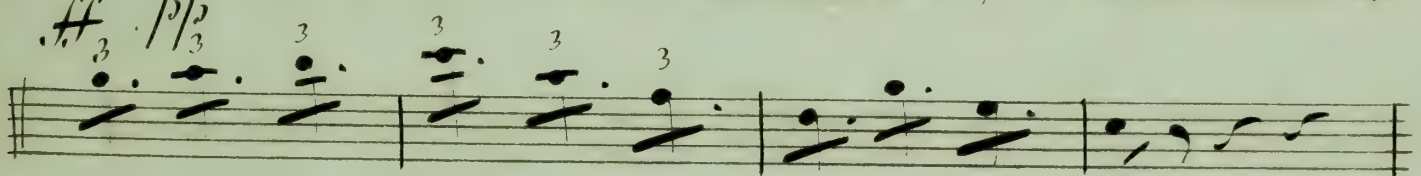
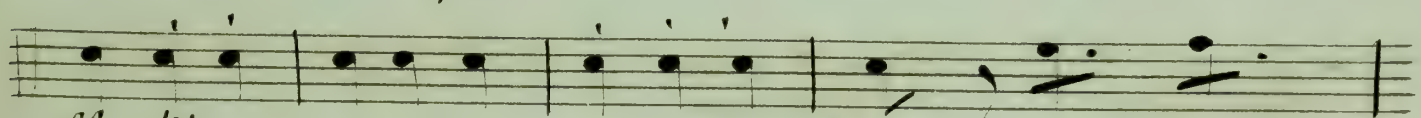
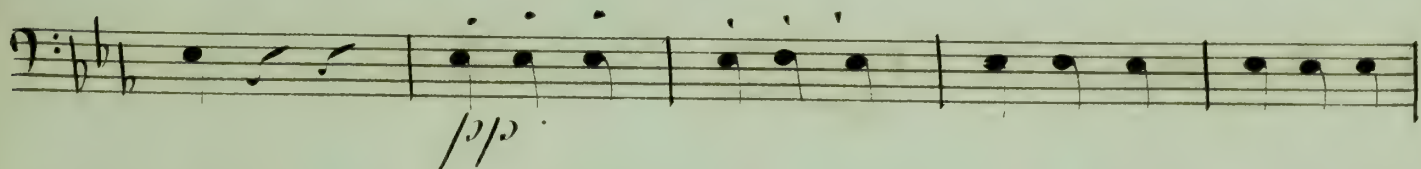
Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- cres* (crescendo) on the second staff.
- ff* (fortissimo) on the second staff.
- ff* (fortissimo) on the third staff.
- from -* (from) on the third staff.
- p* (piano) on the third staff.
- pp* (pianissimo) on the fourth staff.
- 6* (number 6) on the eighth staff.
- cres ff* (crescendo fortissimo) on the eighth staff.
- p/p* (piano/pianissimo) on the ninth staff.
- ff* (fortissimo) on the eleventh staff.
- solo* (solo) on the eleventh staff.

and^{te}
pp
pizz
p
1^o tempo
arco
ff
pp
6
and^{tino}
pp
rall.
p
cres
ff

Qui, ca va se passer

N° 6



pp arco

The musical score consists of 13 staves. The first staff begins with a blue handwritten 'arco' and a *pp* dynamic marking. The music is written in bass clef with a key signature of two flats. The notation includes slurs, ties, and various rhythmic values. Staves 5 through 7 feature complex rhythmic patterns with triplets and sixteenth notes, some marked with numbers 1 through 6. Staves 8 and 9 show a tremolo effect. The final staff ends with the instruction 'arco - - - fine'.

tremolo

pp

arco - - - fine

Handwritten musical score on page 23, featuring multiple staves with notes, rests, and performance markings. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), and dynamic markings like *pp* and *arco*. The notation includes eighth notes, quarter notes, and rests, with some measures containing triplets. The score is written in ink on aged paper.

Performance markings and annotations include:

- l'aria - l'aria* (written above the first staff)
- pp* (written below the fourth staff)
- arco* (written above the eighth staff)
- trémolo* (written above the last staff)
- A blue ink scribble is present above the fourth staff.

3

First staff of music, bass clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. It contains several measures of music, including a tremolo marking.

Second staff of music, treble clef, key signature of two flats, 2/4 time signature. It features a *p/p* marking and measures with fingerings 3, 1, 2, 3, and 4.

Third staff of music, treble clef, key signature of two flats, 2/4 time signature. It includes a measure with a fermata and a key signature change to one flat (B-flat) and 2/4 time signature.

Fourth staff of music, treble clef, key signature of one flat, 2/4 time signature. It contains measures with fingerings 2, 3, 4, and 5.

Fifth staff of music, treble clef, key signature of one flat, 2/4 time signature. It includes measures with fingerings 6, 7, 8, 9, 10, 11, 12, and 13, as well as several measures with a slash indicating a rest.

Sixth staff of music, treble clef, key signature of one flat, 2/4 time signature. It features a series of measures with a '6' marking below the notes.

Seventh staff of music, treble clef, key signature of one flat, 2/4 time signature. It continues the series of measures with a '6' marking below the notes.

Eighth staff of music, treble clef, key signature of one flat, 2/4 time signature. It continues the series of measures with a '6' marking below the notes.

Ninth staff of music, treble clef, key signature of one flat, 2/4 time signature. It continues the series of measures with a '6' marking below the notes.

Tenth staff of music, treble clef, key signature of one flat, 2/4 time signature. It features a series of measures with a '6' marking below the notes.

Eleventh staff of music, treble clef, key signature of one flat, 2/4 time signature. It includes a *ff* marking and measures with a slash indicating a rest.

Twelfth staff of music, treble clef, key signature of one flat, 2/4 time signature. It features a series of measures with a '6' marking below the notes.

The main musical score consists of ten staves. The first staff is in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff features a *dim.* (diminuendo) marking and an accent (>) over a note. The third staff includes a *p/p* (piano/piano) marking and several '6' figures, likely indicating sixteenth notes. The fourth staff also contains '6' figures. The fifth staff has a '3' figure, possibly indicating a triplet. The sixth staff begins with a *p* (piano) marking and includes an *ff* (fortissimo) marking later in the staff. The remaining staves continue the melodic and harmonic development with various note values and rests.

A single musical staff featuring a fermata (a horizontal line with a vertical line ending in a dot) over a note. Below the staff, the text *tout ce* is written in a cursive hand.

Two empty musical staves at the bottom of the page. A signature, which appears to be 'P. S.', is written in cursive across the second staff.

1 2 3 4 5
 - l'apage quel bonheur *pp* 6 6
ff *p* *Cres*
dimi *pp* *pizz* *ritenu* *arco*
 - mer le souvenir bon soir *all^{to} and^{te}* *pizz*
pp *arco*
pp *f*

Finale

à Bastien, au Bailli,

Nº 7

Allegro.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and dynamic markings. The score is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across the ten staves. The score includes several dynamic markings: *ff* (fortissimo) appears on the first, sixth, and tenth staves; *pp* (pianissimo) appears on the second and eighth staves. There are also markings for *2* (second ending) and *A* (Allegro). The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The paper shows signs of age, with some staining and wear along the edges.

plus lent

pp

ff

vous m'avez tra-hi

p

3

cres

Andte

ff

où il le sac qui se

p

- promène

où il le sac qui se pro-

ff

pizz

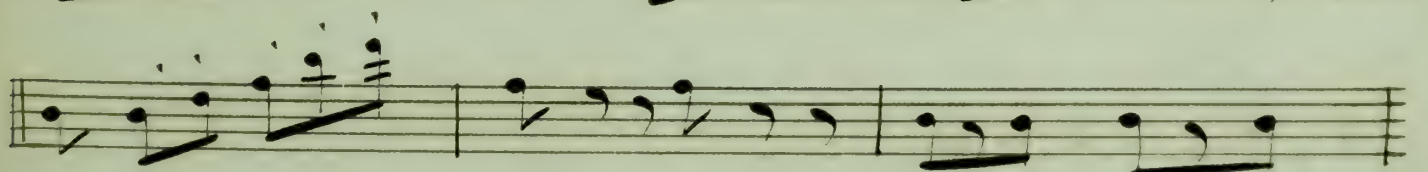
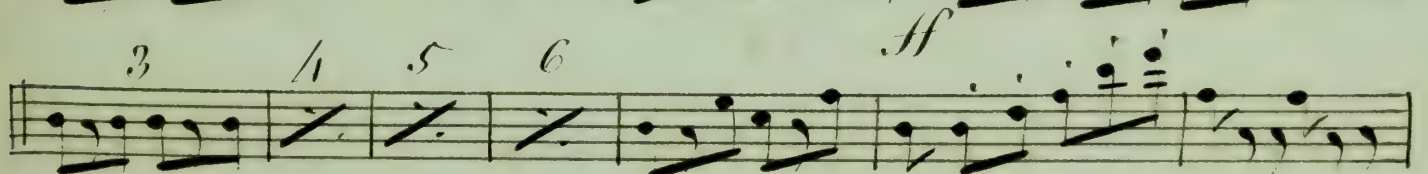
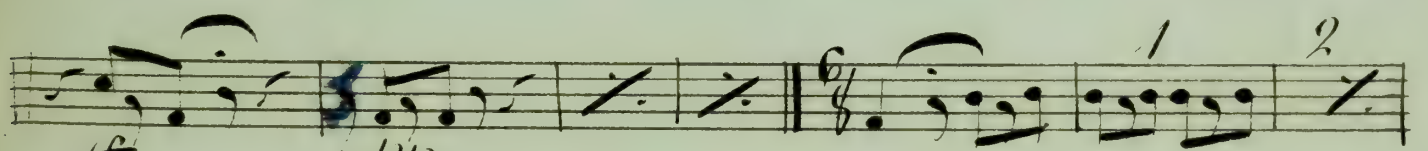
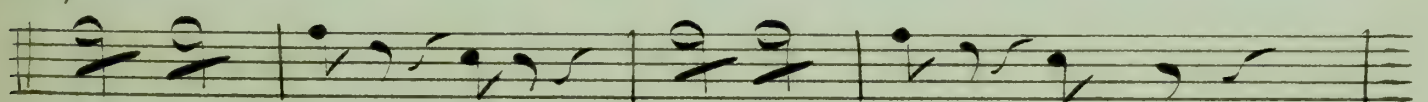
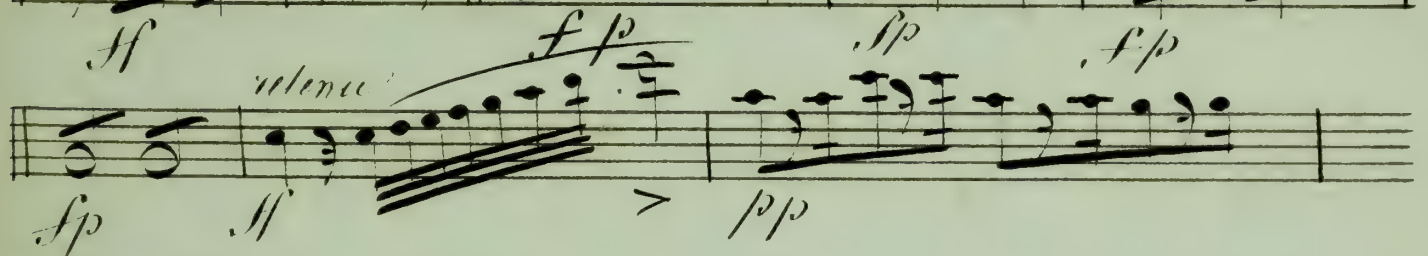
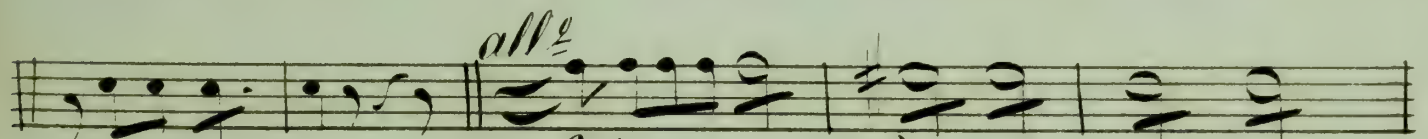
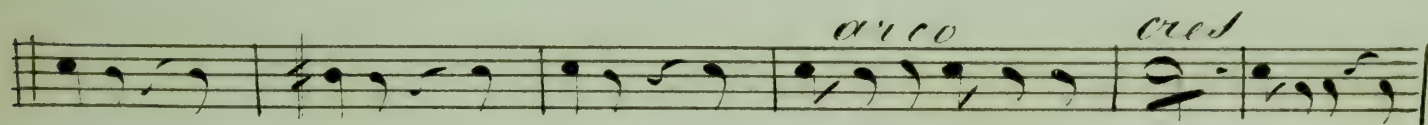
p

arco

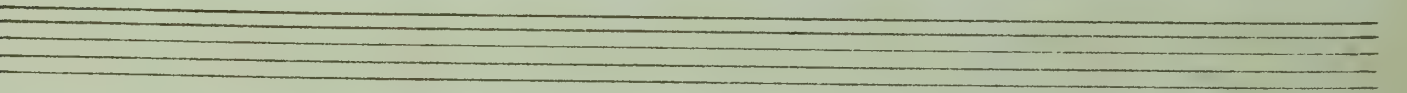
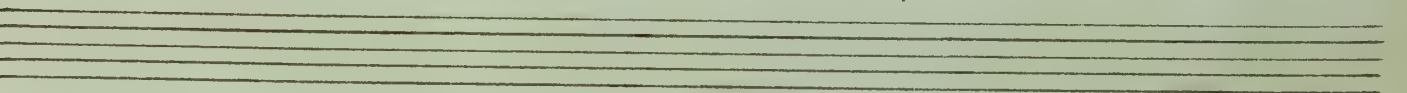
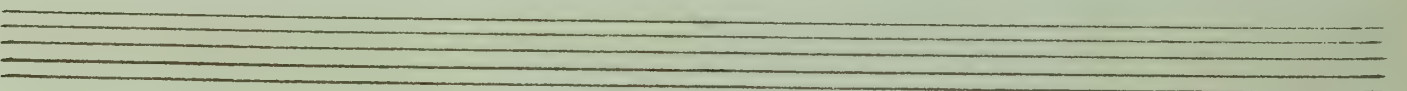
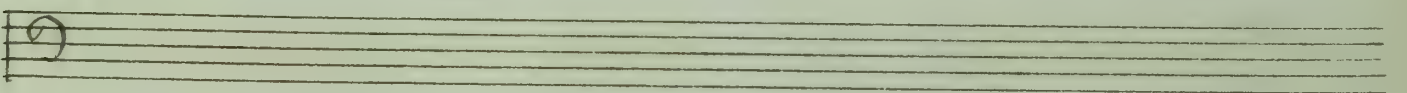
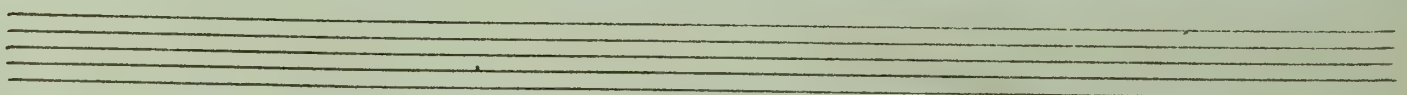
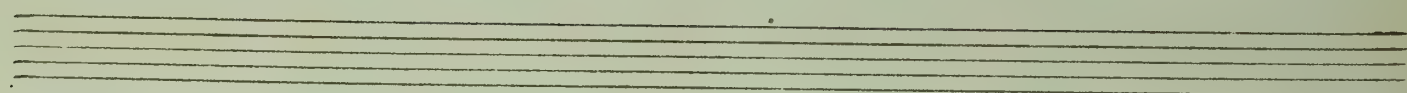
ff

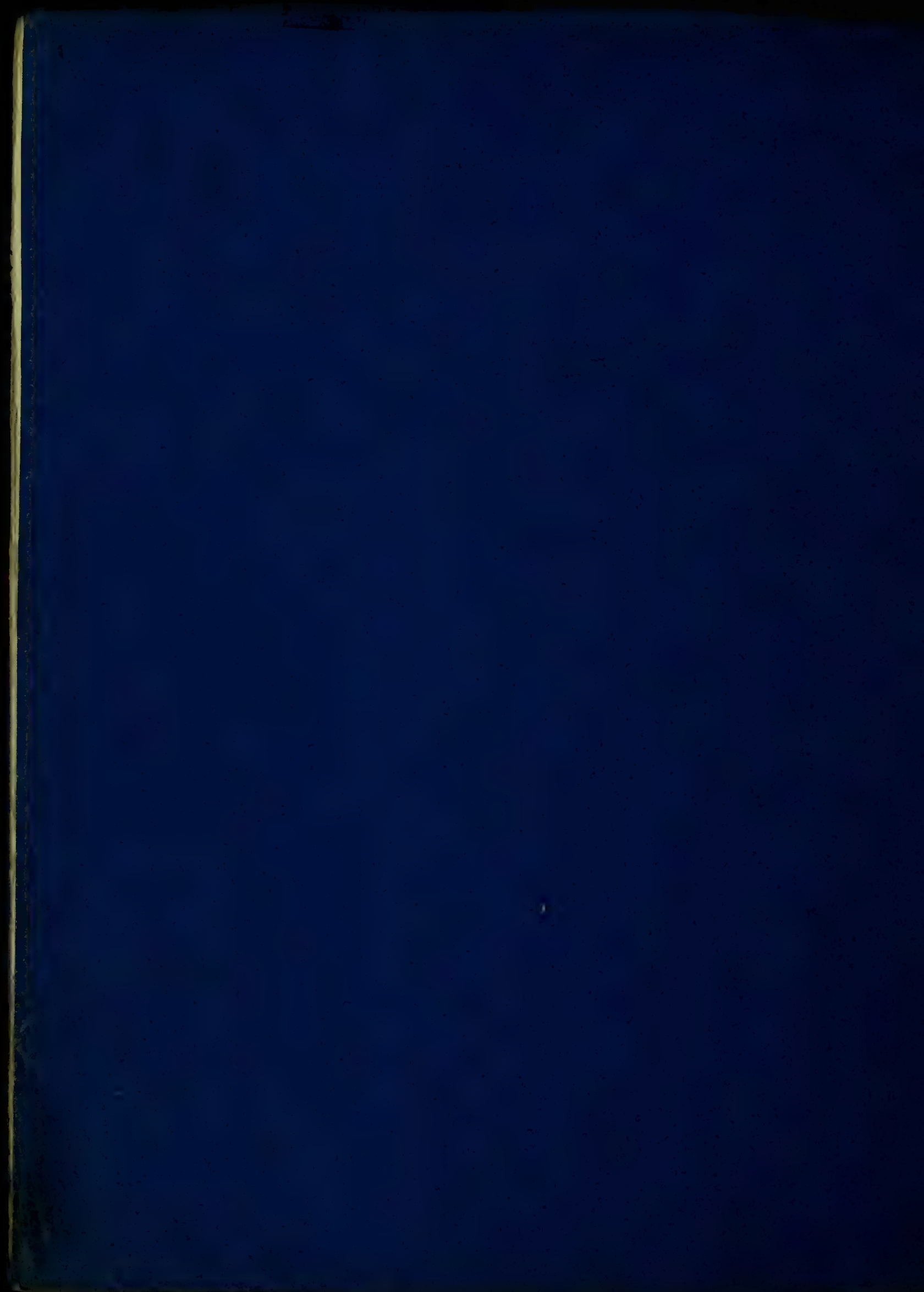
pizz

p



Handwritten signature and date: 1957





Violoncelle.

Le Barfadel.

Impulse

Violoncelle

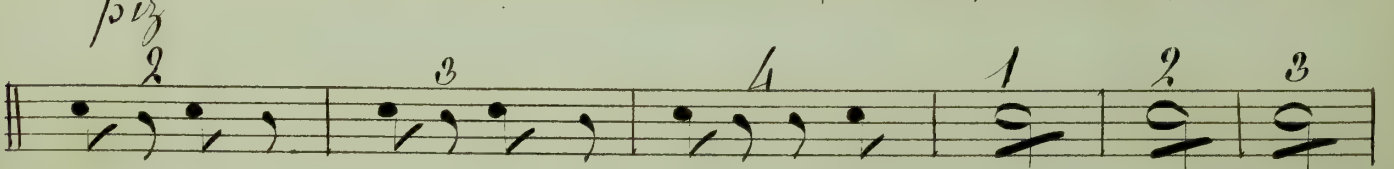
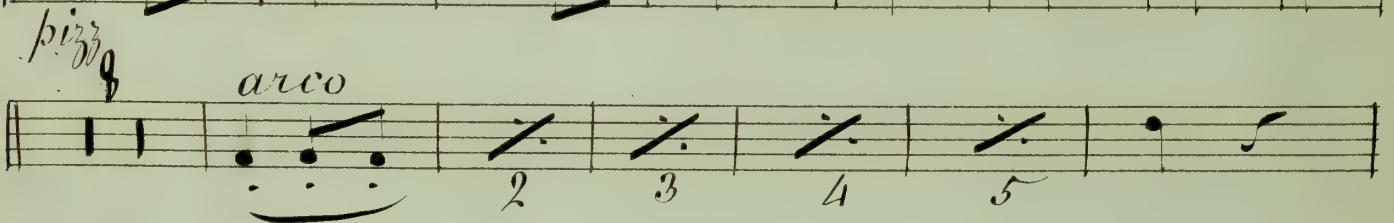
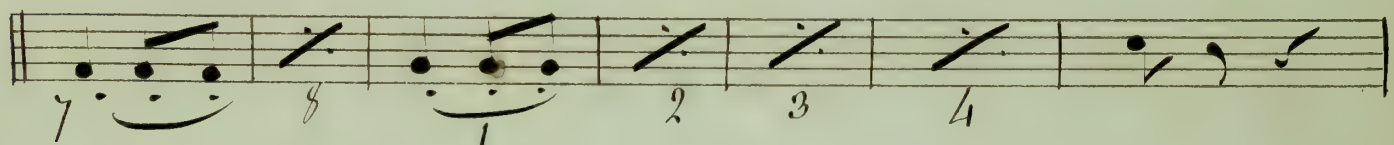
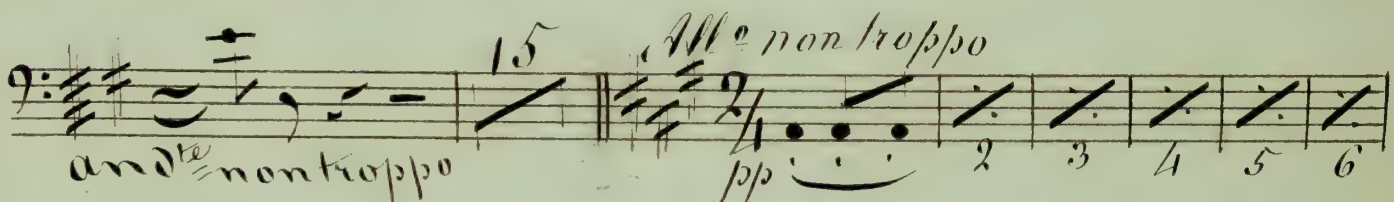
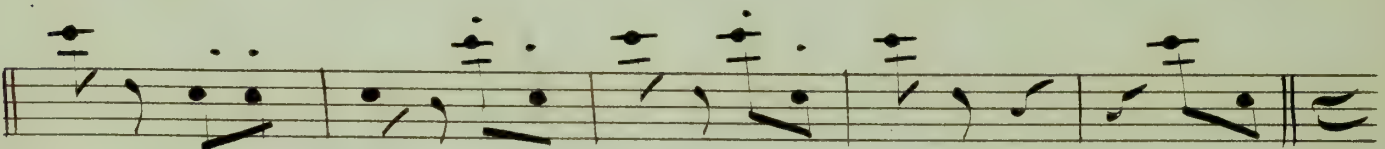
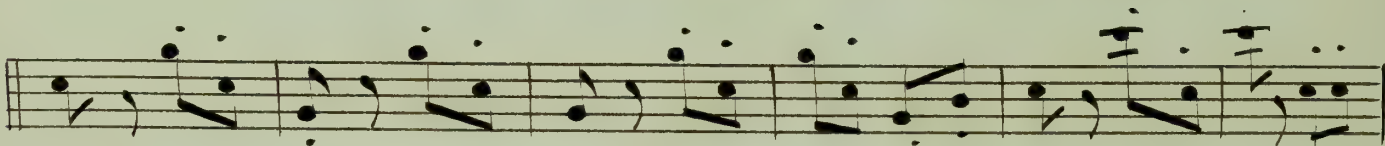
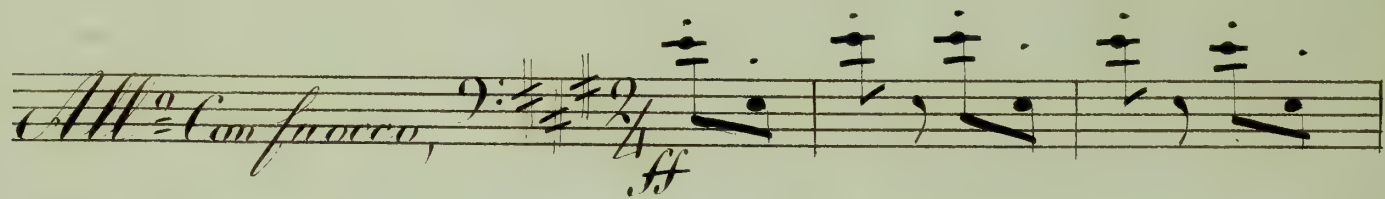
Le Tarsaudet.

nota

11

Violoncelle

Couverture



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Trills are marked with 'tr'. The score concludes with a double bar line and a final measure containing a whole note.

Archives de la Ville de Bruxelles
Archief van de Stad Brussel

Handwritten musical score on ten staves. The notation includes various musical symbols and dynamic markings:

- Staff 1:** Bass clef, key signature of one sharp (F#). Dynamic marking *pp* with a fermata. Notes are marked with numbers 1, 2, 3, 4, 5 above them.
- Staff 2:** Treble clef, key signature of one sharp. Dynamic marking *pizz*. Notes are marked with *arco* and numbers 1, 2, 3 above them.
- Staff 3:** Treble clef, key signature of one sharp. Dynamic marking *cres*. Notes are marked with numbers 3, 3, 3 above them.
- Staff 4:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.
- Staff 5:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.
- Staff 6:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.
- Staff 7:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.
- Staff 8:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.
- Staff 9:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.
- Staff 10:** Treble clef, key signature of one sharp. Notes are marked with *ff* below them.

The first three staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of eighth and sixteenth notes, some beamed together, and rests.

Middle section of musical notation. The fourth staff starts with a double bar line, followed by the marking *Allegro* and a treble clef. Above the staff are fingerings: 3, 3, 6, 1, 3, 6, 6. The fifth staff has a *ff* marking. The sixth staff has a *p/p* marking. The seventh staff has an *arco* marking. The eighth staff has a *pizz* marking. The ninth staff has a *forti* marking.

Bottom section of musical notation. The tenth staff has a *p/p* marking. The eleventh staff has a *pizz* marking. The twelfth staff has a *p/p* marking. The thirteenth staff has an *arco* marking. The fourteenth staff has a *cres* marking.

ff a unisono. smm.

parain a vos ordres mon parain nous diront la Chanson

B

nettle *Couplet*

A

6 *6*

1 *2* *3* *4*

5 *6* *7* *8* *9*

rall:

à tempo

pizz:

arco

à tempo *fin*

1 *2* *3* *4* *5* *6*

7 *à tempo* *fin*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of eighth and sixteenth notes. The word *Cresc* is written below the staff towards the right.

Musical staff 2: Treble clef, continuing the melody with eighth and sixteenth notes.

Musical staff 3: Treble clef, featuring a *pizz* (pizzicato) marking above the staff. Below the staff, the instruction *un peu moins vite* is written.

Musical staff 4: Treble clef, continuing the melodic line with eighth notes.

Musical staff 5: Treble clef, continuing the melodic line with eighth notes.

Musical staff 6: Treble clef, continuing the melodic line with eighth notes.

Musical staff 7: Treble clef, continuing the melodic line with eighth notes.

Musical staff 8: Treble clef, continuing the melodic line with eighth notes.

Musical staff 9: Treble clef, continuing the melodic line with eighth notes. The word *rall:* is written above the staff towards the right.

Musical staff 10: Treble clef, continuing the melodic line with eighth notes. The marking *p* is below the staff, followed by *à tempo* and *cres*. The word *dim* is written above the staff towards the right, followed by a large, stylized signature.

Musical staff 11: Treble clef, continuing the melodic line with eighth notes. The marking *p/p* is below the staff.

Musical staff 12: Treble clef, continuing the melodic line with eighth notes. The word *rall:* is written above the staff. The word *arco* is written below the staff at the end of the piece.

1^o tempo

1 2 3 4 5 6 7 8 9

12^{va} 1858.

rall:

pizz

à tempo

arco

à tempo

suiv

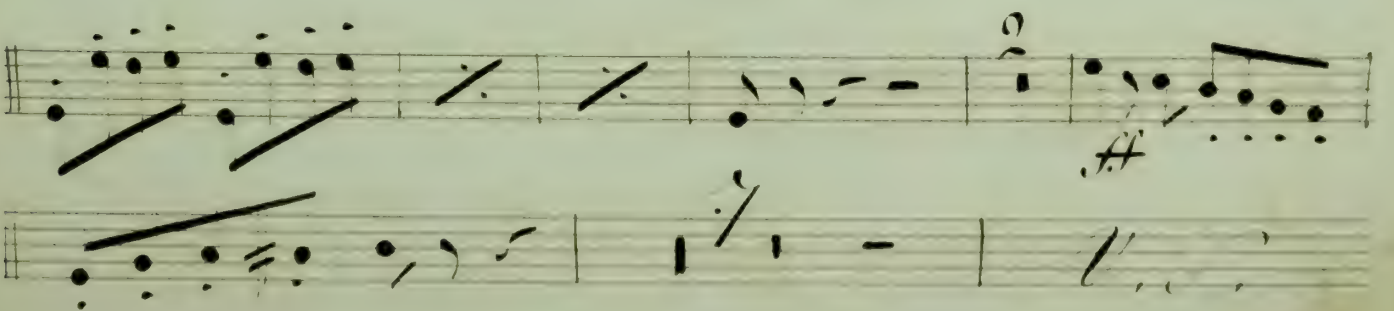
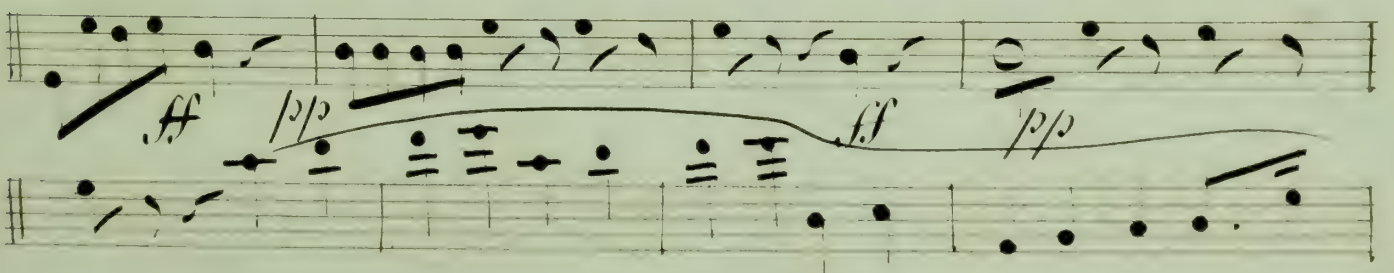
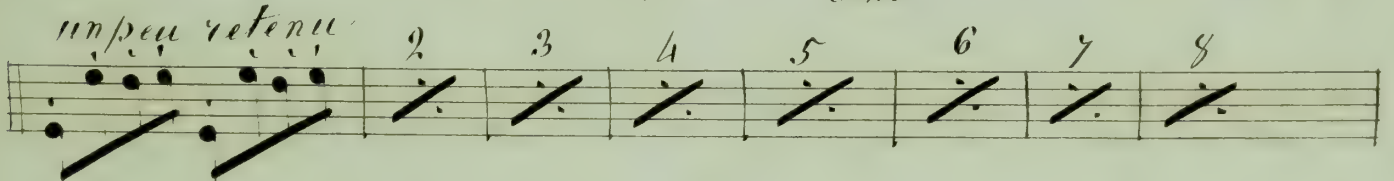
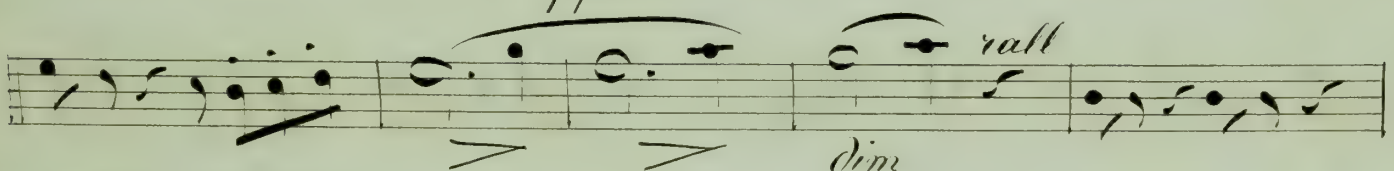
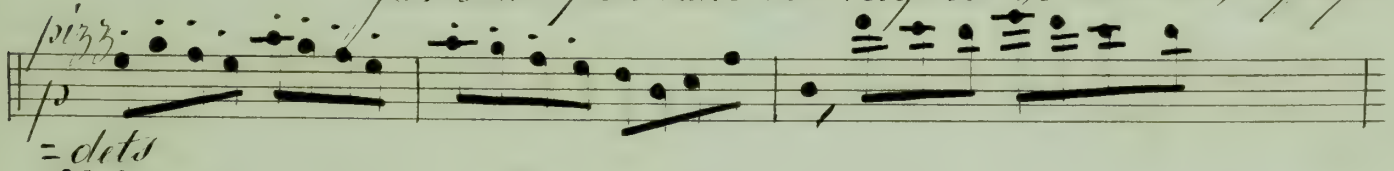
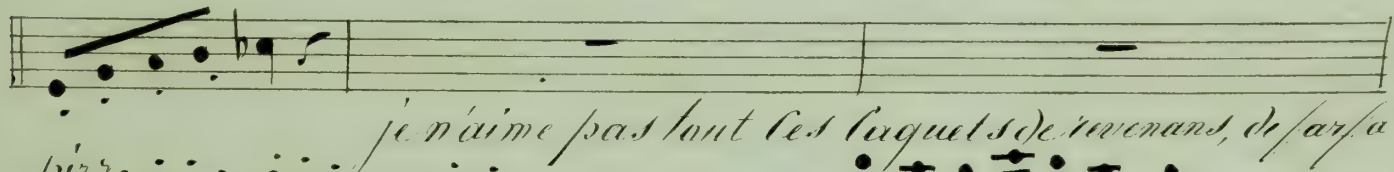
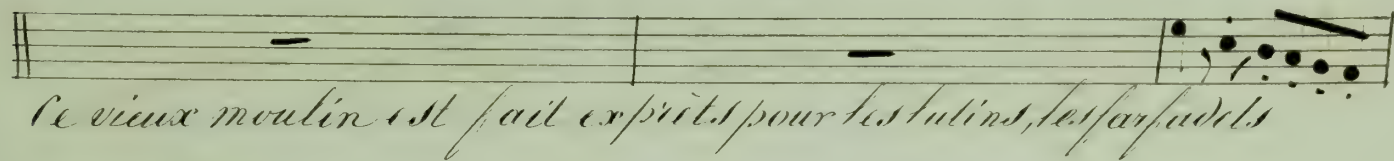
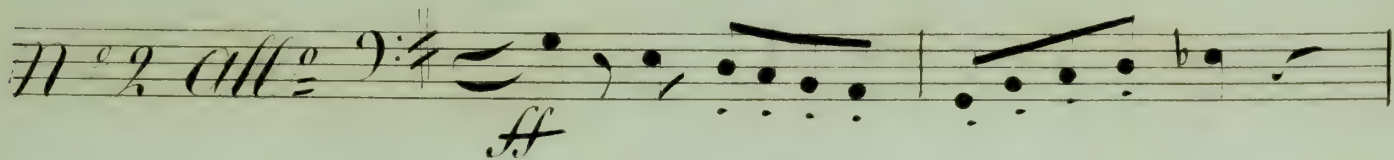
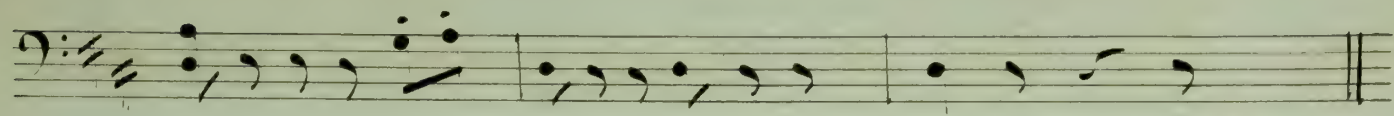
à tempo 1 2 3

4 5 6 7

pizz

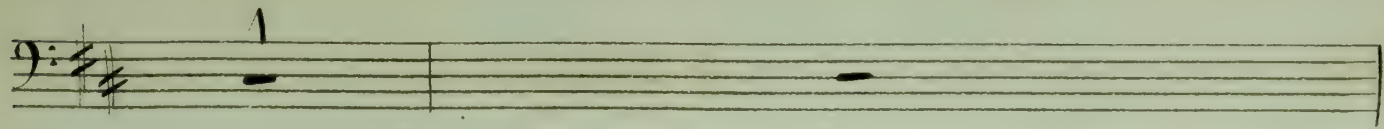
arco

ff

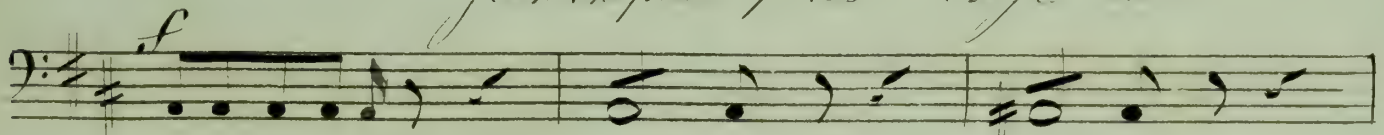


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes dynamic markings such as *p*, *ff*, and *pp*. There are also performance instructions like *unper tenuto*, *arco*, and *pizz*. The score is organized into measures by vertical bar lines. The handwriting is fluid and characteristic of a composer's draft. The paper is aged and slightly discolored.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes dynamic markings such as *p*, *ff*, and *pp*. There are also performance instructions like *unper tenuto*, *arco*, and *pizz*. The score is organized into measures by vertical bar lines. The handwriting is fluid and characteristic of a composer's draft. The paper is aged and slightly discolored.



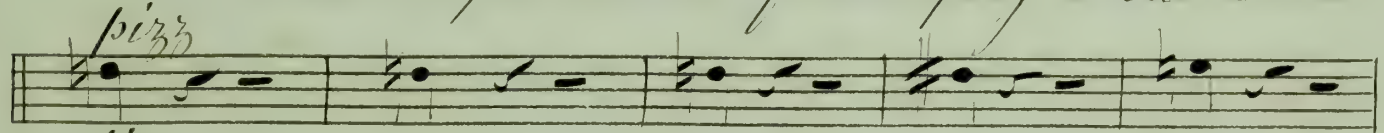
je n'en puis plus et je suis



morte elle est morte elle est morte



C'est le pomier en fleurs que j'ai vu ce ma-



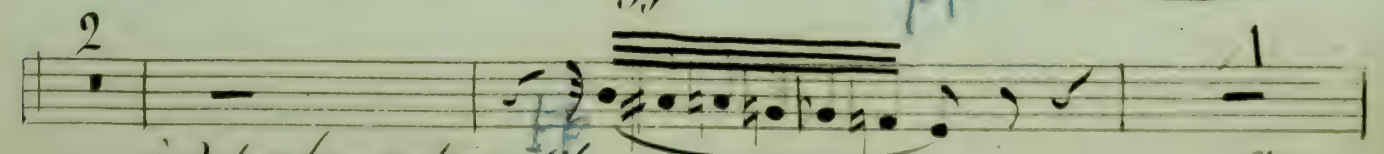
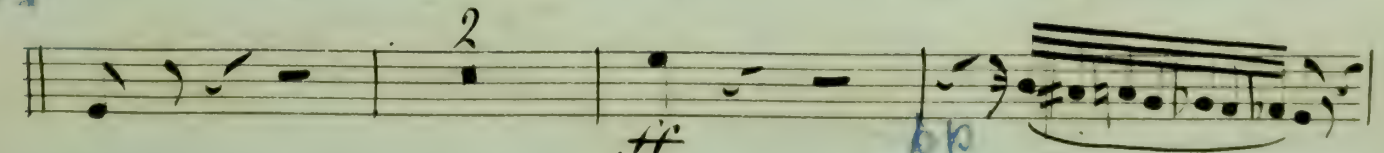
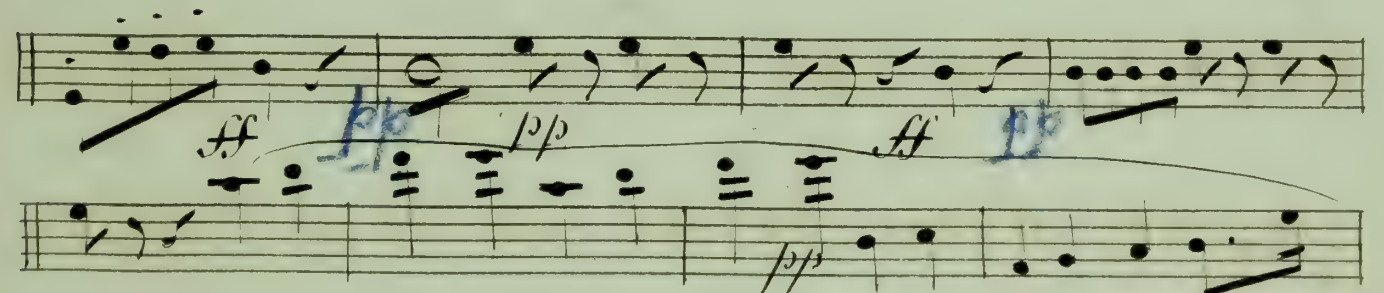
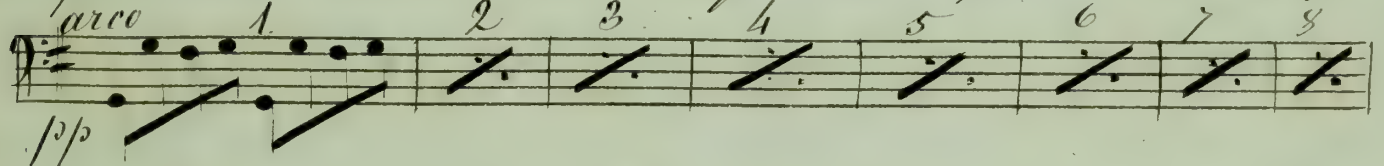
- tin



vastu bien me laisser tran-



= quitte ce vieux moulin est fait exprès pour les lutins les farfa =



à dépêcher notre visite

vo---

- çons, cours atte - - ter *pp* dépe - -
 - chons *p pizz*
ff arco *pp*
 2 *pizz*
arco *ff*
pizz
mon fillet. ff *pp* 2
pizz *arco*
ff
 c'est le tonnerre ce me semble allons viens donc allons en

Handwritten musical score for a string quartet, measures 1-6. The notation is in bass clef with a 2/4 time signature. Measures 1-2 are marked *pizz* (pizzicato). Measures 3-4 are marked *arco* (arco) and *Dol* (dolce). Measures 5-6 are marked *pp* (pianissimo). The music features various articulations like accents and slurs.

A'il me faisait la cour

Handwritten musical score for a string quartet, measures 7-12. The notation is in bass clef with a 2/4 time signature. Measure 7 is marked *ff* (fortissimo) and *pp* (pianissimo). Measure 8 is marked *arco* (arco). Measure 9 is marked *à tempo* (ad tempo). Measure 10 is marked *suivez* (suivez). Measure 11 is marked *ff* (fortissimo). Measure 12 is marked *pp* (pianissimo). The music features various articulations like accents and slurs.

Handwritten musical score on ten staves. The notation includes various musical symbols, dynamics, and performance instructions.

Staff 1: Bass clef, key signature of one flat (B-flat). Tempo markings: *rall* (rallentando) and *à tempo*. Dynamic: *pizz* (pizzicato).

Staff 2: Bass clef, key signature of one flat. Tempo marking: *rall*.

Staff 3: Treble clef, key signature of one flat. Tempo marking: *à tempo*. Dynamic: *ff arco* (fortissimo, arco).

Staff 4: Treble clef, key signature of one flat. Dynamic: *ff pizz* (fortissimo, pizzicato).

Staff 5: Treble clef, key signature of one flat. Dynamic: *ff* (fortissimo). Tempo marking: *rall*.

Staff 6: Treble clef, key signature of one flat. Dynamic: *ff*. Tempo marking: *à tempo*. Dynamic: *p/p* (pianissimo).

Staff 7: Treble clef, key signature of one flat. Dynamic: *diverz* (divergent).

Staff 8: Treble clef, key signature of one flat. Dynamic: *pizz* (pizzicato).

Staff 9: Treble clef, key signature of one flat. Tempo marking: *rall*. Dynamic: *ff arco* (fortissimo, arco). Tempo marking: *à tempo*.

Staff 10: Treble clef, key signature of one flat. Ends with a double bar line.

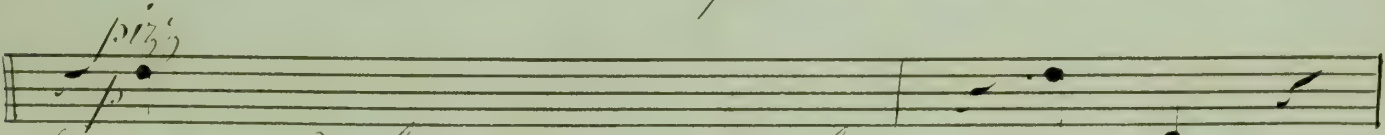
Below the staves are three empty staves.

en si b.

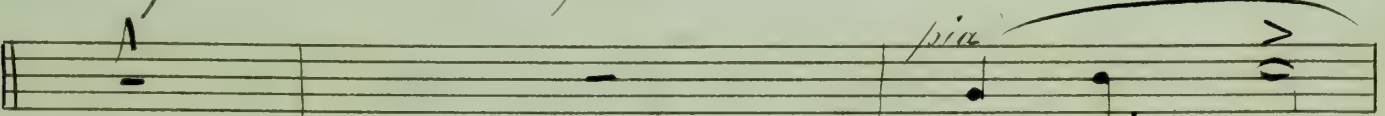
N^e h^e *accit*



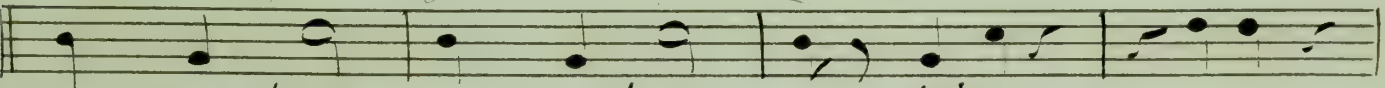
personne la bas l'ant le mou - -



un point de bruit et point de lu - miere



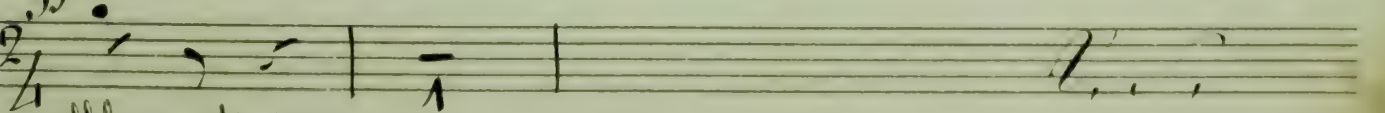
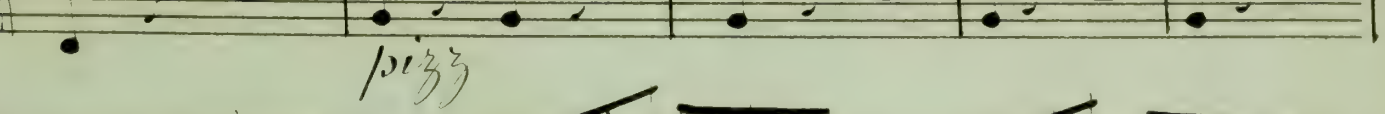
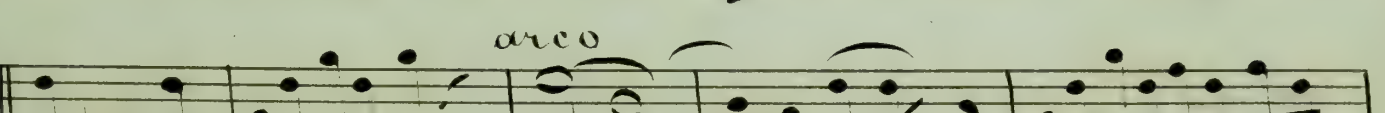
et par tel moyen ici j'arrive avec mys - tere



and^{te} mesuré



and^{te} sort



all^e non troppo

[illegible]

pour mes vœux et mes amours

N° 5

Andante

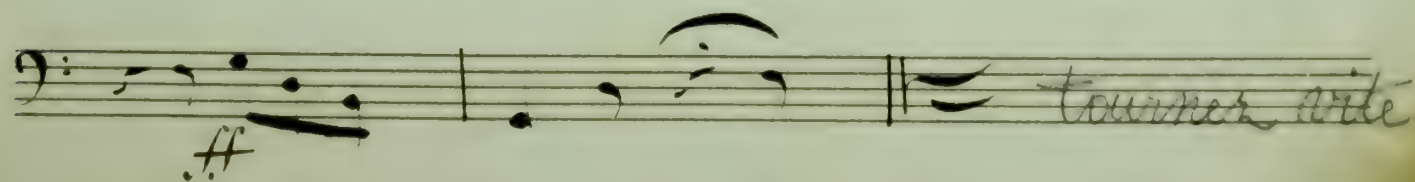
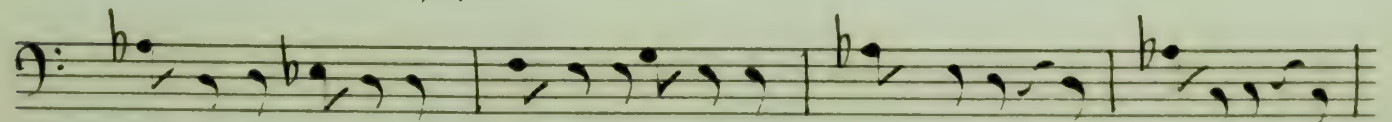
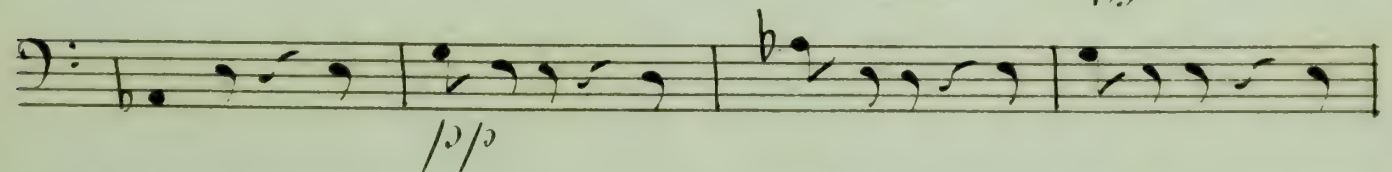
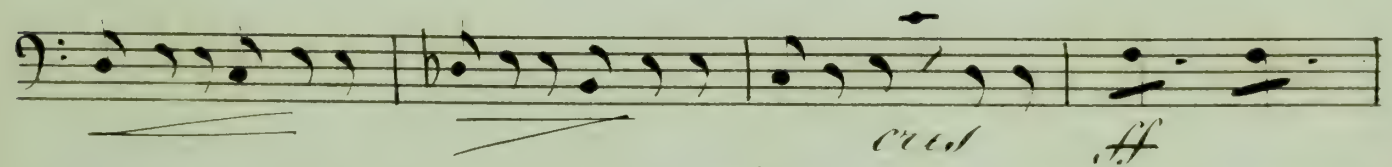
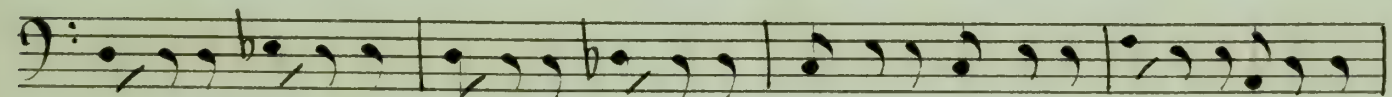
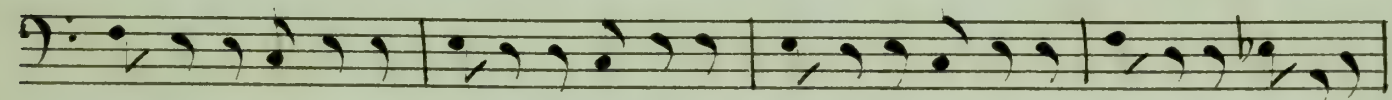
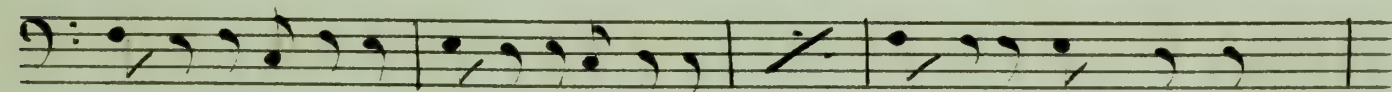
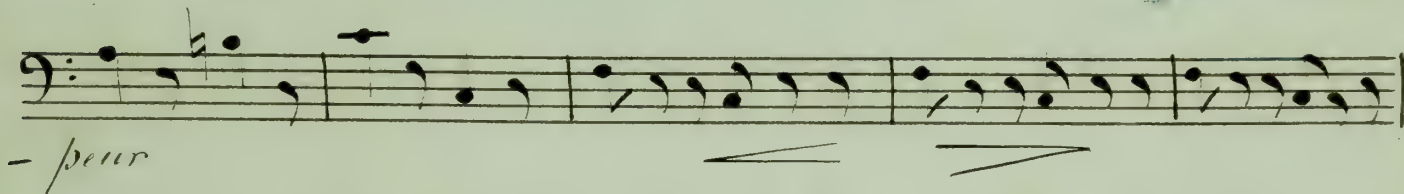
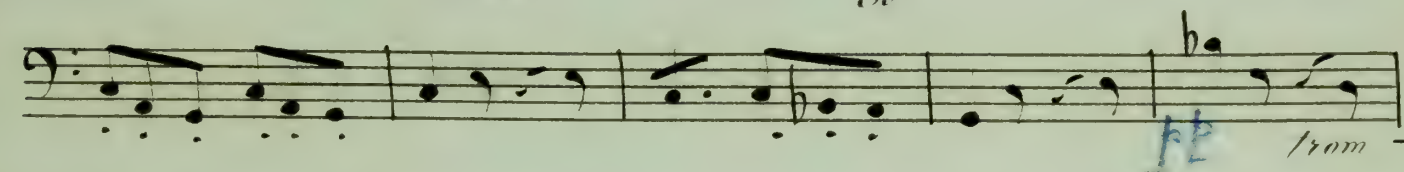
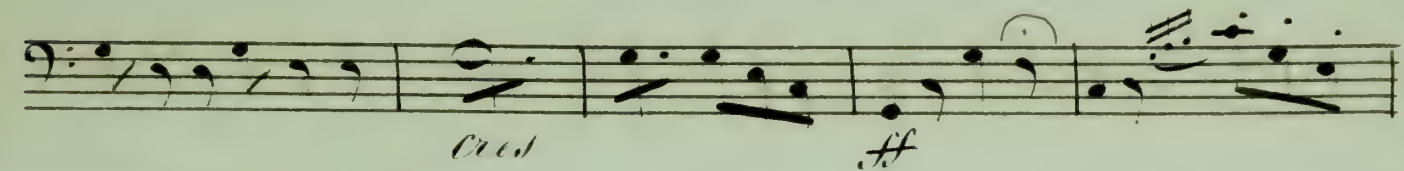
The first part of the musical score consists of a piano introduction marked *p* on the first staff, followed by several staves of music. The notation includes various ornaments, such as grace notes and mordents, and dynamic markings like *p* and *sf*. The music is written in a single system with multiple staves, likely representing different voices or instruments.

folle c'est la peur qui me pour - - -

- suit et pour - - - tant sur ma pa - -

un peu retenu

The second part of the musical score continues the melody with several staves of music. It includes dynamic markings such as *sf* and *p*, and features various ornaments and slurs. The notation is consistent with the first part, maintaining the same musical style and notation.



and^{te}

pizz

p

1^o tempo

arco

ff

ff

pp

and^{lino}

pp

1

2

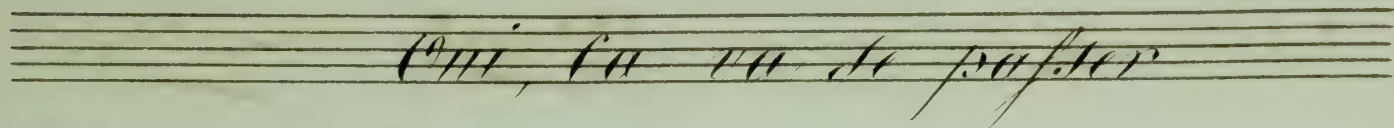
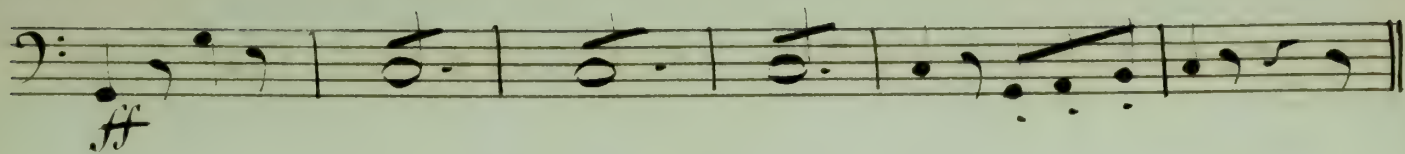
3

4

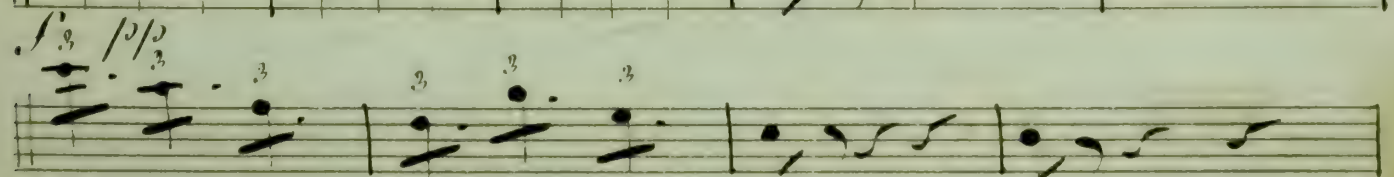
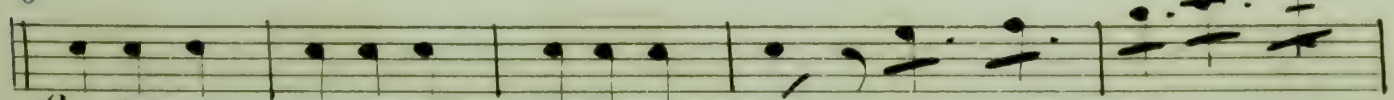
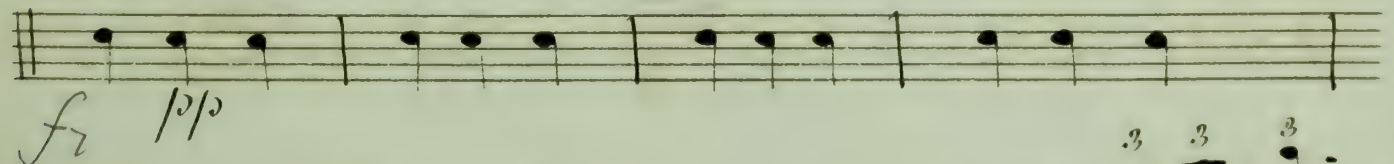
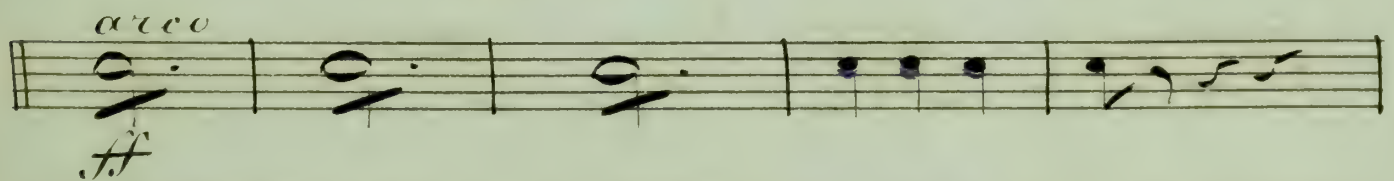
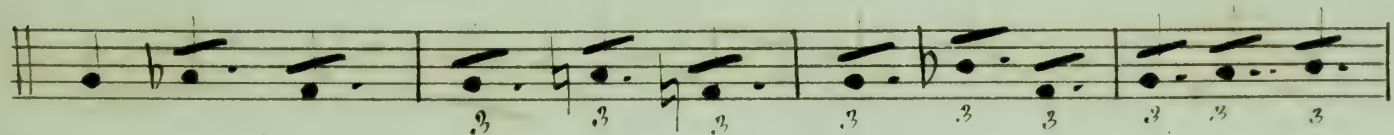
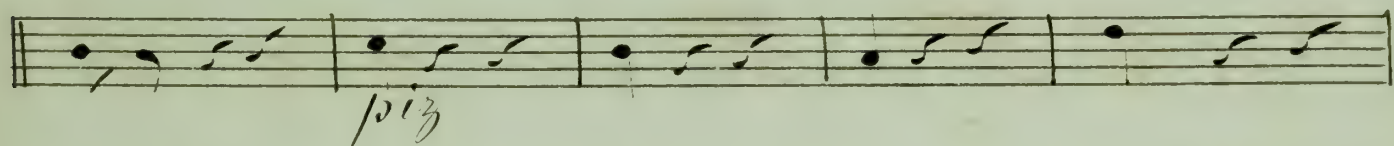
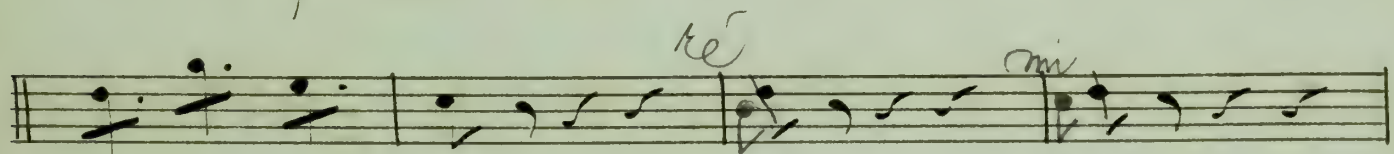
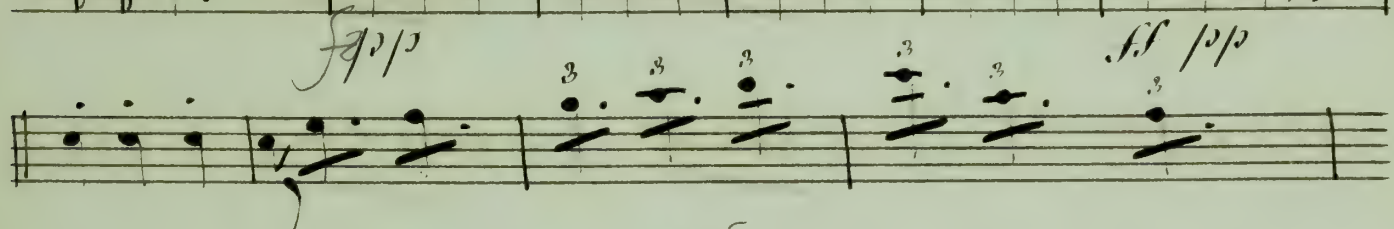
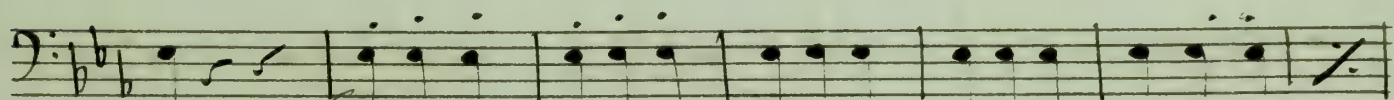
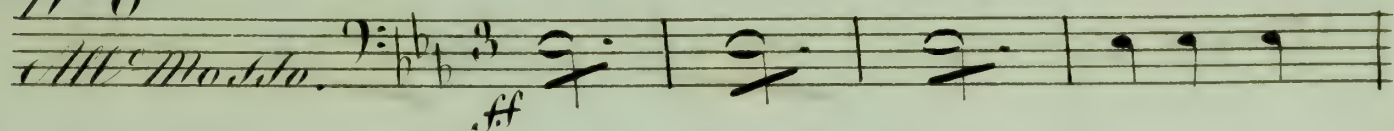
rall^o

p

Cres



N° 6



Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- pizz* (pizzicato) above the first staff.
- p/p* (pizzicato/pizzicato) below the second staff.
- ut* (ut) above the sixth staff.
- Arabic numerals 1 through 7 above the eighth staff, indicating fingerings or measures.
- tremolo* (tremolo) above the tenth staff.
- p/p* (pizzicato/pizzicato) below the tenth staff.
- cresc = - - - - - fms* (crescendo = - - - - - fms) below the twelfth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has the word *Esau-tons* written above it. The third staff continues the melodic line. The fourth staff features a *p/p* dynamic marking. The fifth staff has an *^* marking above it. The sixth staff has an *^* marking above it. The seventh staff has an *^* marking above it. The eighth staff has an *^* marking above it. The ninth staff has an *^* marking above it. The tenth staff has an *^* marking above it.

A page of musical notation for a piano piece. The notation is arranged in ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some measures containing triplets. The second staff has a *fremolo* marking above it. The third staff has a *fremolo* marking below it and a *p/p* marking. The fourth staff has a *vo - - -* marking. The fifth staff begins with a *all o* marking and a 2/4 time signature. The sixth staff has a *- yon d* marking. The seventh staff has a *14* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The musical score consists of ten staves of handwritten notation. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Staff 1: Bass clef, treble clef. Notes and rests.

Staff 2: Treble clef. Notes and rests. Dynamic marking: *dim*.

Staff 3: Treble clef. Notes and rests. Dynamic marking: *pp*. Fingerings: 6, 6, 6, 6, 6.

Staff 4: Treble clef. Notes and rests. Dynamic marking: *p*. Fingerings: 6, 6. A triplet of eighth notes is marked with a '3'.

Staff 5: Treble clef. Notes and rests. Dynamic marking: *ff*.

Staff 6: Treble clef. Notes and rests.

Staff 7: Treble clef. Notes and rests.

Staff 8: Treble clef. Notes and rests. Dynamic marking: *Λ*. Text: *tout ce*.

Staff 9: Treble clef. Notes and rests. Dynamic marking: *tapage quel bonheur*. Fingerings: 2, 3, 4, 5, 6, 7, 8.

Staff 10: Treble clef. Notes and rests. Dynamic marking: *p*. Text: *cres*. Dynamic marking: *ff*.

Handwritten musical score on page 26, featuring multiple staves with notes, rests, and dynamic markings. The score includes French lyrics and performance instructions.

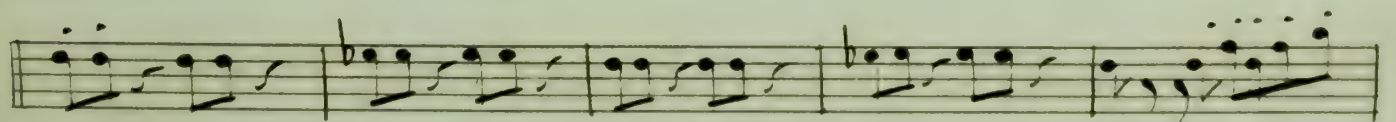
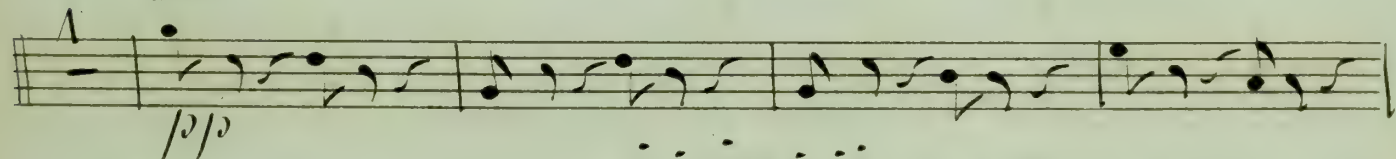
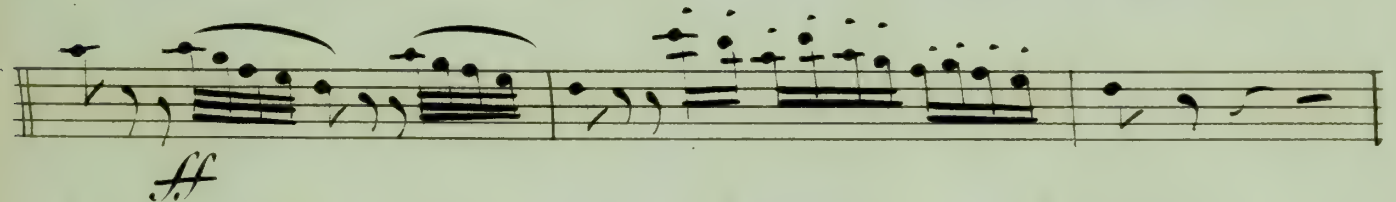
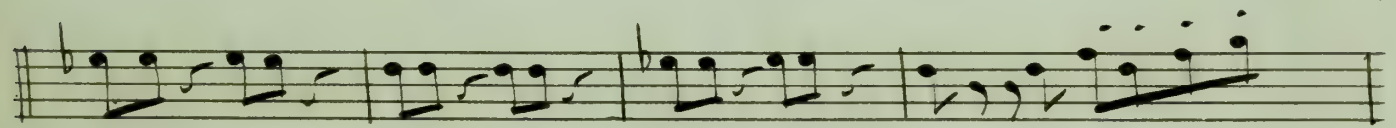
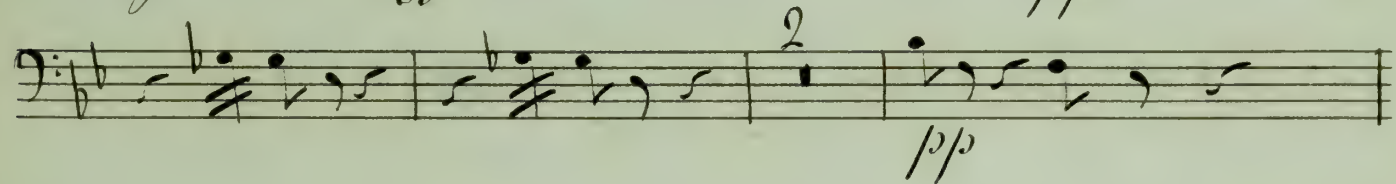
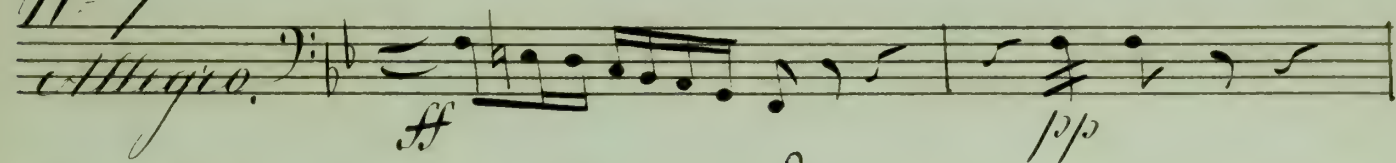
Lyrics: *retenu*
il fait nuit seule - - -
- ment fer - mer le reservoir viens allons nous toucher vo - lon -
- tiers bon - soir

Performance markings: *arco*, *p*, *pp*, *pizz*, *dim*, *all. Ho. Andte*, *9*, *ff*

à la Bastien, au Bailli,

N^o 7

Allegro.



plustent

p/p

ff

vous m'avez tra-hi

p

3

rall: Andte

cres

ff

ff

p

o ciel l'acquise =

= promène

voilà le sac qui se pro =

arco

ff

pizz

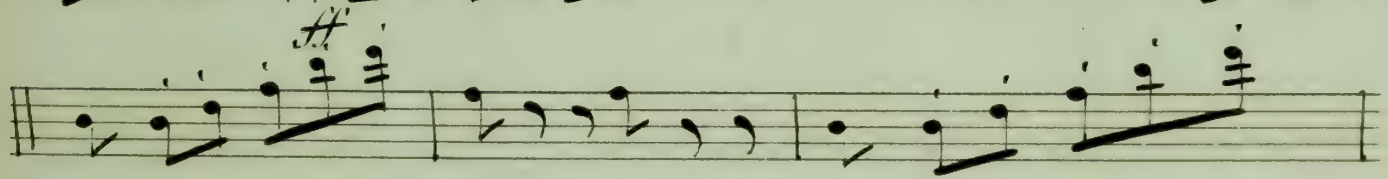
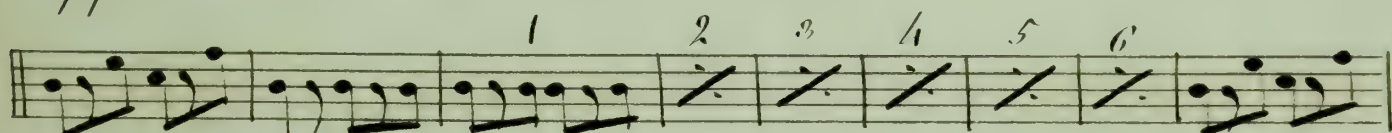
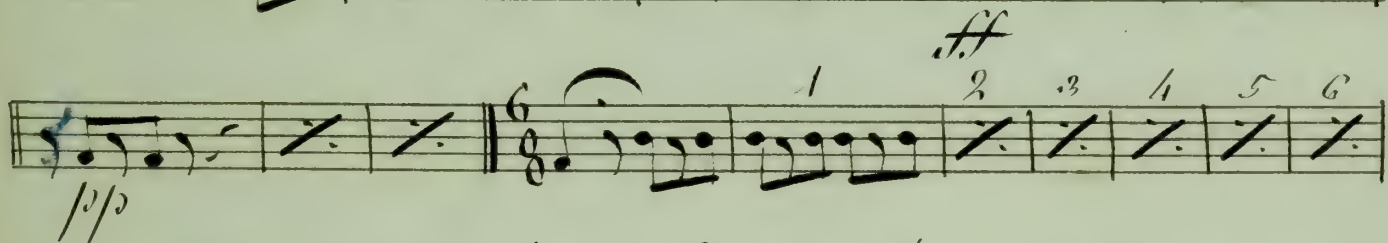
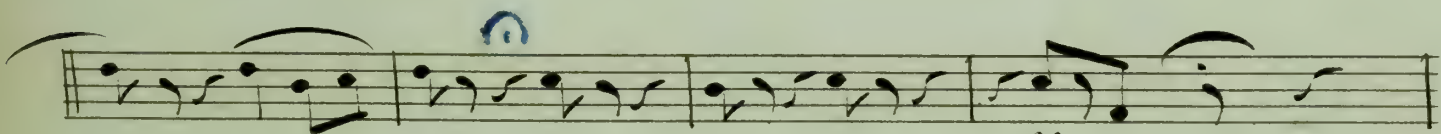
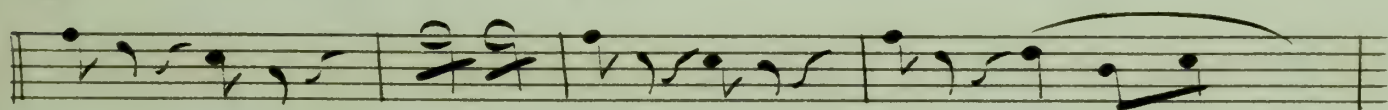
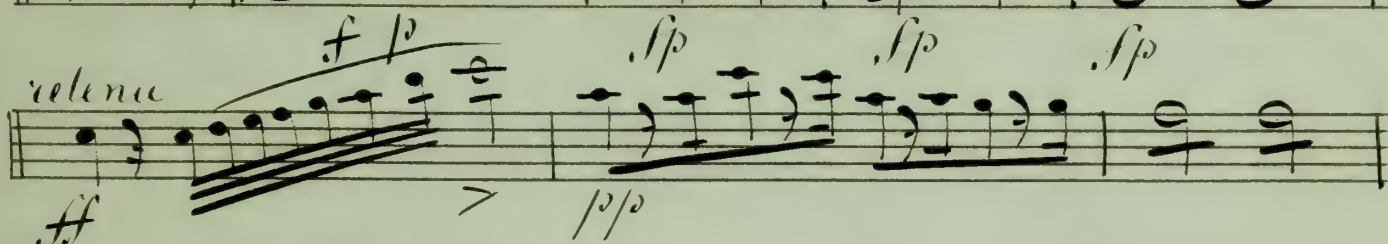
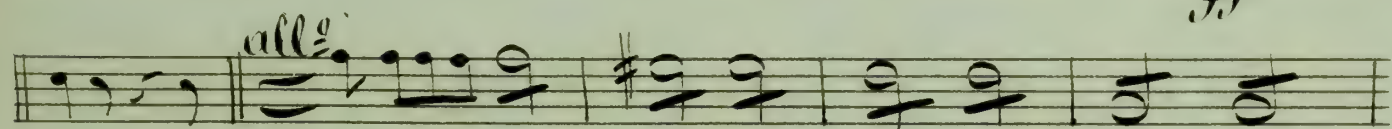
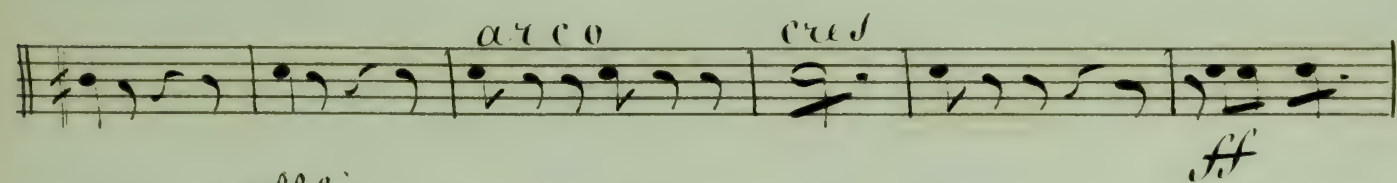
p

arco

pizz

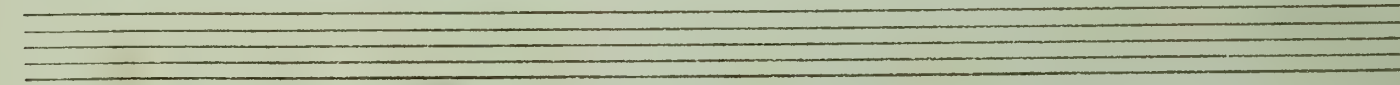
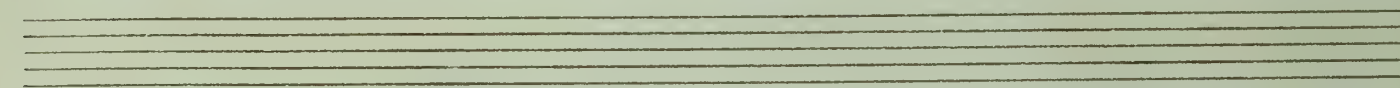
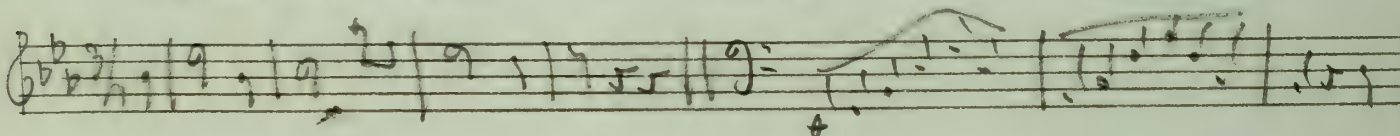
ff

p





o sa lu ta ri sa lu ta ri bo o lia



10,,

Masses.
4 pages
Le Banquet.

1000

Basses.

2^{me} représentation 11 Mars 1857 au bénéfice de M. Tugot.

repris le 13 Novembre 1857

le 17

"

"

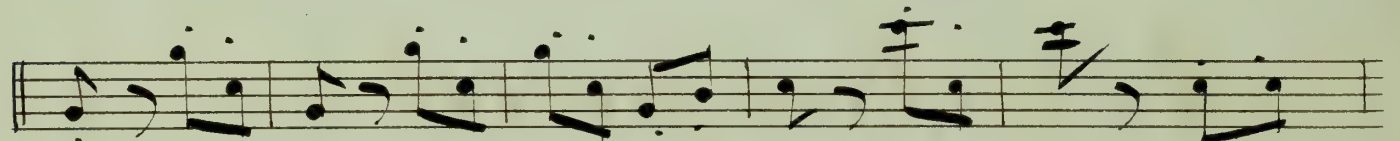
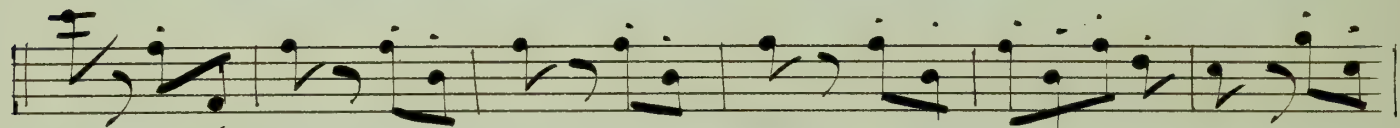
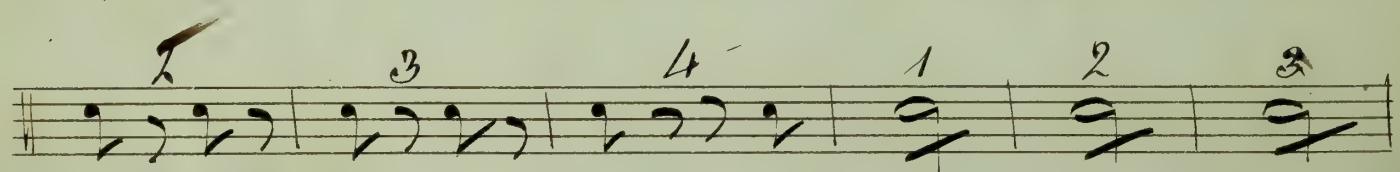
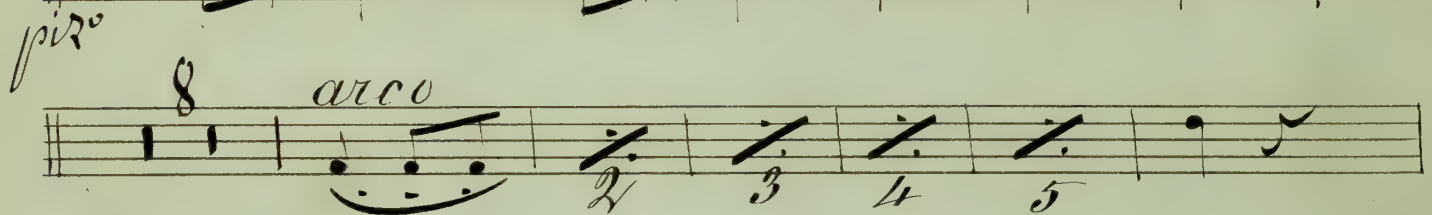
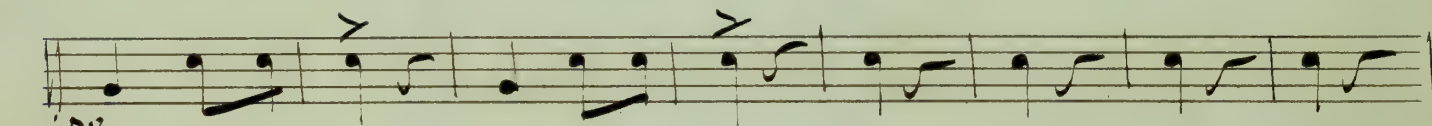
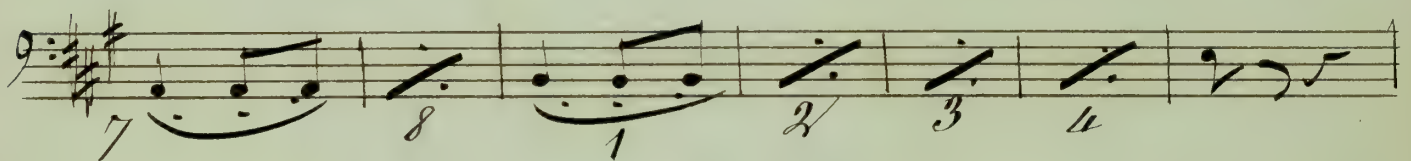
23

"

Le Farfadet.

Adam

Overture

*Ande non troppo*

Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- cres* (crescendo) on the second staff of the first system.
- ff* (fortissimo) on the second staff of the third system.
- dim* (diminuendo) on the first staff of the fourth system.
- pp* (pianissimo) on the first staff of the fourth system.
- pp* (pianissimo) on the first staff of the fifth system.
- pp* (pianissimo) on the first staff of the sixth system.
- pp* (pianissimo) on the first staff of the seventh system.
- pp* (pianissimo) on the first staff of the eighth system.
- pp* (pianissimo) on the first staff of the ninth system.
- pp* (pianissimo) on the first staff of the tenth system.
- pp* (pianissimo) on the first staff of the eleventh system.
- pp* (pianissimo) on the first staff of the twelfth system.
- pp* (pianissimo) on the first staff of the thirteenth system.
- pp* (pianissimo) on the first staff of the fourteenth system.
- pp* (pianissimo) on the first staff of the fifteenth system.
- pp* (pianissimo) on the first staff of the sixteenth system.
- pp* (pianissimo) on the first staff of the seventeenth system.
- pp* (pianissimo) on the first staff of the eighteenth system.
- pp* (pianissimo) on the first staff of the nineteenth system.
- pp* (pianissimo) on the first staff of the twentieth system.
- pp* (pianissimo) on the first staff of the twenty-first system.
- pp* (pianissimo) on the first staff of the twenty-second system.
- pp* (pianissimo) on the first staff of the twenty-third system.
- pp* (pianissimo) on the first staff of the twenty-fourth system.
- pp* (pianissimo) on the first staff of the twenty-fifth system.
- pp* (pianissimo) on the first staff of the twenty-sixth system.
- pp* (pianissimo) on the first staff of the twenty-seventh system.
- pp* (pianissimo) on the first staff of the twenty-eighth system.
- pp* (pianissimo) on the first staff of the twenty-ninth system.
- pp* (pianissimo) on the first staff of the thirtieth system.
- pp* (pianissimo) on the first staff of the thirty-first system.
- pp* (pianissimo) on the first staff of the thirty-second system.
- pp* (pianissimo) on the first staff of the thirty-third system.
- pp* (pianissimo) on the first staff of the thirty-fourth system.
- pp* (pianissimo) on the first staff of the thirty-fifth system.
- pp* (pianissimo) on the first staff of the thirty-sixth system.
- pp* (pianissimo) on the first staff of the thirty-seventh system.
- pp* (pianissimo) on the first staff of the thirty-eighth system.
- pp* (pianissimo) on the first staff of the thirty-ninth system.
- pp* (pianissimo) on the first staff of the fortieth system.
- pp* (pianissimo) on the first staff of the forty-first system.
- pp* (pianissimo) on the first staff of the forty-second system.
- pp* (pianissimo) on the first staff of the forty-third system.
- pp* (pianissimo) on the first staff of the forty-fourth system.
- pp* (pianissimo) on the first staff of the forty-fifth system.
- pp* (pianissimo) on the first staff of the forty-sixth system.
- pp* (pianissimo) on the first staff of the forty-seventh system.
- pp* (pianissimo) on the first staff of the forty-eighth system.
- pp* (pianissimo) on the first staff of the forty-ninth system.
- pp* (pianissimo) on the first staff of the fiftieth system.

ici

3/ *arco* 1 2 3 4 5 6 1

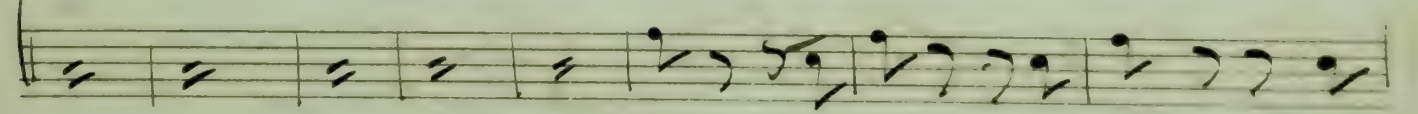
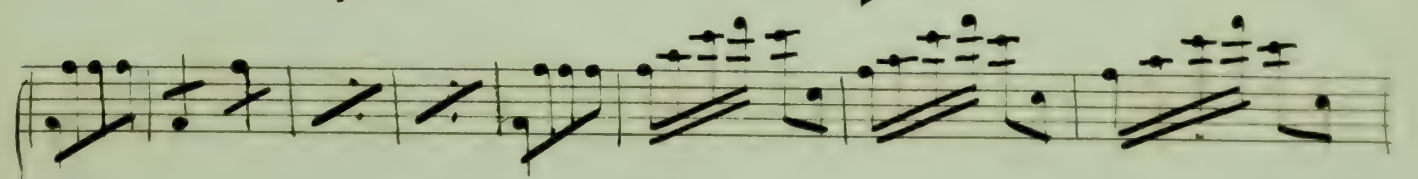
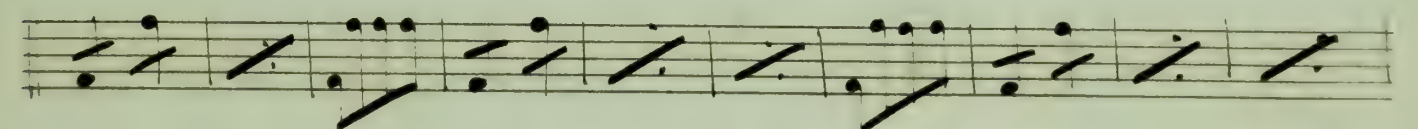
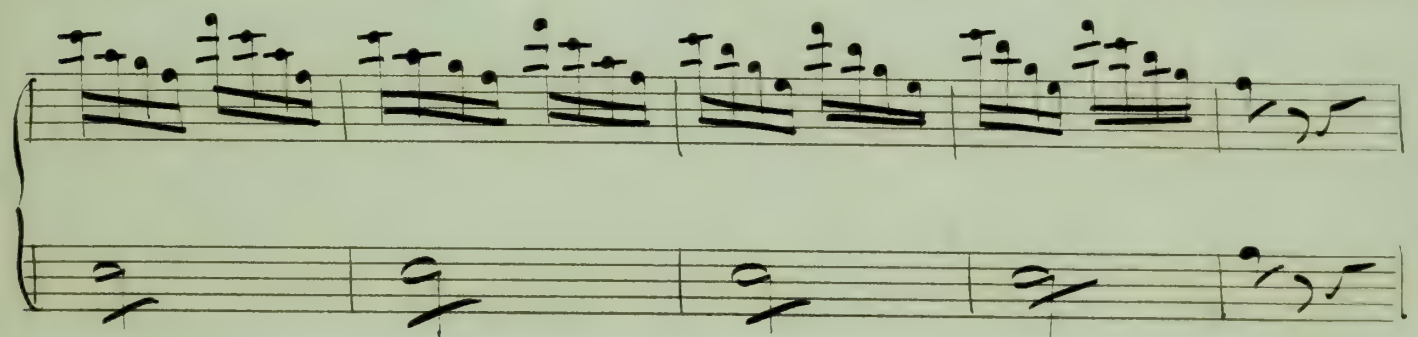
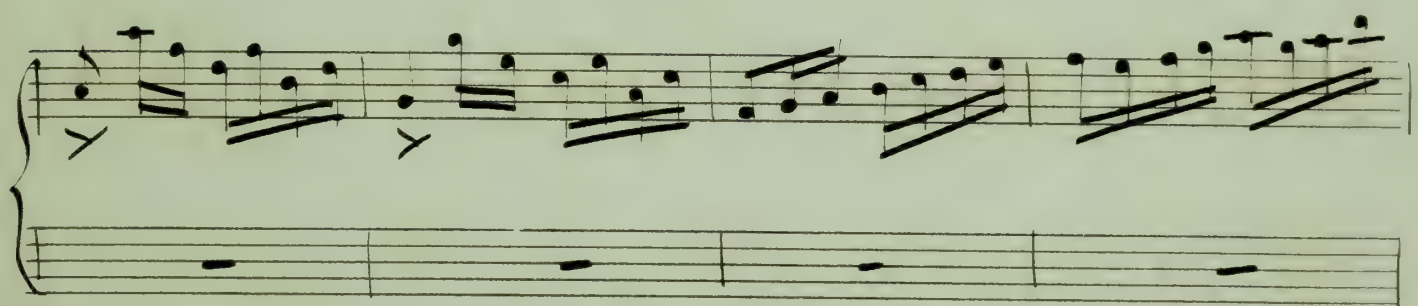
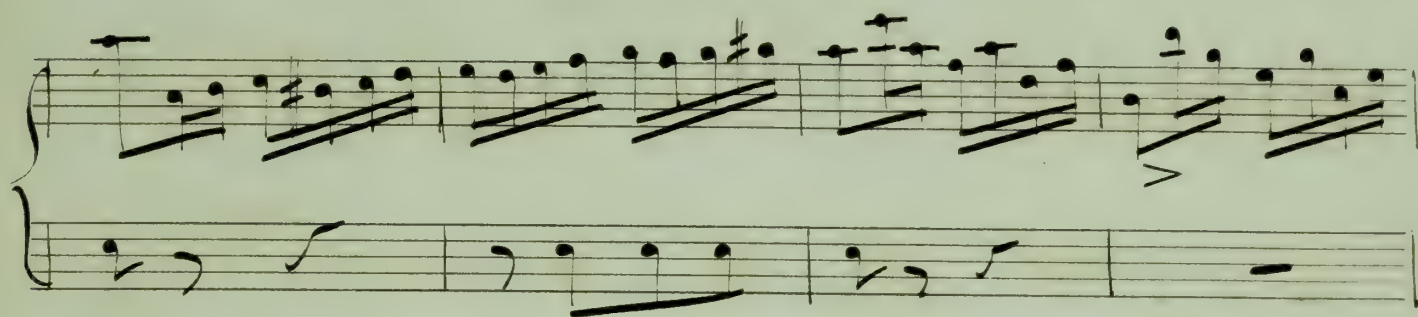
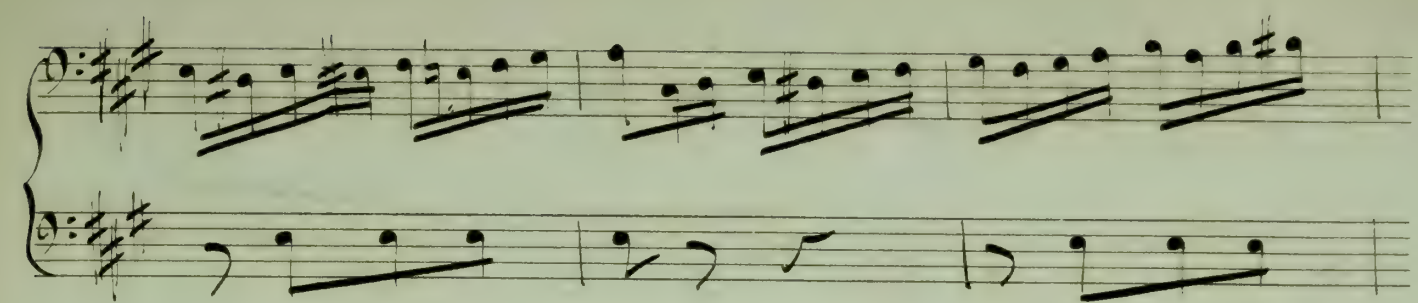
pp 2 3 4 *pizz* 8

arco 1 2 3 4 5 *pizz*

pp *arco* 1 2 3

cres

ff



No 1

Handwritten musical score for No. 1, featuring multiple staves with notes, rests, and dynamic markings.

Key markings and features include:

- Tempo/Performance:** *All^o* (Allegro), *f* (forte), *pp* (pianissimo), *arco* (arco), *Soli* (Soli).
- Performance Technique:** *pizz* (pizzicato).
- Structure:** The score is divided into systems, with some sections marked *Soli* and *arco*.
- Notation:** The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings.

Arco

Cres ff

f

a vos autres mon parain a vos autres mon par

rain nous dirons la chanson nette couplet a

6 8 pp 1

Cello

2 3 4 5 6 7 8 9

rall:

rall:

7.1.

à tempo

pizz

arco

à tempo

suiv

à tempo 2 3 4 5 6 7

quello

pizz

mais

ff

pizz

un peu moins vite

pizz

Handwritten musical score for a string quartet, measures 1-10. The score is written on ten staves, with the first two staves of each system joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first system (measures 1-2) features a melodic line in the first violin and a rhythmic accompaniment in the first viola. The second system (measures 3-4) continues the melodic development in the first violin. The third system (measures 5-6) introduces a new melodic line in the second violin. The fourth system (measures 7-8) features a melodic line in the first violin and a rhythmic accompaniment in the first viola. The fifth system (measures 9-10) concludes the page with a melodic line in the first violin and a rhythmic accompaniment in the first viola.

Handwritten musical score for a string quartet, measures 11-14. The score is written on four staves, with the first two staves of each system joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first system (measures 11-12) features a melodic line in the first violin and a rhythmic accompaniment in the first viola. The second system (measures 13-14) concludes the page with a melodic line in the first violin and a rhythmic accompaniment in the first viola. The score includes the following markings: *rall.* (rallentando), *p* (piano), *cres.* (crescendo), *à tempo* (return to tempo), and *dim.* (diminuendo).

Handwritten musical score for a string quartet, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves, with the first five staves representing the first two parts and the last five staves representing the second two parts. The key signature is one sharp (F#), and the time signature is 4/4.

Staff 1: Bass clef, key signature of one sharp (F#). The music begins with a *pp* (pianissimo) dynamic marking. The notation includes eighth and sixteenth notes.

Staff 2: Treble clef, key signature of one sharp (F#). The music continues with eighth and sixteenth notes. A *rall:* (rallentando) marking is present at the end of the staff.

Staff 3: Treble clef, key signature of one sharp (F#). The music includes a *1^o tempo* marking and a *p* (piano) dynamic marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 4: Treble clef, key signature of one sharp (F#). The music includes a *p* (piano) dynamic marking and a *6* marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 5: Treble clef, key signature of one sharp (F#). The music includes a *7* marking and a *8* marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 6: Treble clef, key signature of one sharp (F#). The music includes a *9* marking and a *rall:* (rallentando) marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 7: Treble clef, key signature of one sharp (F#). The music includes a *rall:* (rallentando) marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 8: Treble clef, key signature of one sharp (F#). The music includes a *pizz* (pizzicato) marking and a *à tempo* marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 9: Treble clef, key signature of one sharp (F#). The music includes a *pizz* (pizzicato) marking and a *à tempo* marking. The notation includes eighth and sixteenth notes, as well as rests.

Staff 10: Treble clef, key signature of one sharp (F#). The music includes a *pizz* (pizzicato) marking and a *à tempo* marking. The notation includes eighth and sixteenth notes, as well as rests.

arco

à tempo

diverz *à tempo*

2 3 4 5 6 7

piu

arco *ff* *arco*

all. *uniss.*

cr.

N° 2 *All^o*

ff

le vieux moulin est fait exprès pour les lutins, les *ff* *fadets*

je n'aime pas tous les raquets de revenant, de farfa-

pp *-dets*

Arco.

pp

rall

dim

plus lent

peu retenu

1 2 3 4 5

6 7 8 *ff*

pp *ff* *pp*

Handwritten musical score on page 13, featuring multiple systems of staves with notes, rests, and dynamic markings.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *mf*, *ff*, *p*, and *mp*.

Key features of the score include:

- A large melodic line spanning the first two systems, marked *mf*.
- A section marked *2 ff* (second ending, fortissimo) in the third system.
- A section marked *p* (piano) in the fourth system, with a crescendo and decrescendo hairpin.
- A section marked *ff* (fortissimo) in the fifth system, with a decrescendo hairpin.
- A section marked *mp* (mezzo-piano) in the sixth system, with a decrescendo hairpin.
- A section marked *mp* (mezzo-piano) in the seventh system, with a decrescendo hairpin.
- A section marked *mp* (mezzo-piano) in the eighth system, with a decrescendo hairpin.
- A section marked *mp* (mezzo-piano) in the ninth system, with a decrescendo hairpin.
- A section marked *mp* (mezzo-piano) in the tenth system, with a decrescendo hairpin.

Handwritten musical score on page 14. The score consists of ten staves. The first two staves are in bass clef with a key signature of two sharps (F# and C#). The first staff begins with a *p/p* marking. The third and fourth staves are in treble clef with a key signature of two sharps. The third staff has a *pizz* marking above the first measure and an *arco* marking above the second measure. The fourth staff has an *arco* marking above the first measure. The fifth and sixth staves are in treble clef with a key signature of two sharps. The sixth staff has a *pizz* marking above the first measure. The seventh and eighth staves are in treble clef with a key signature of two sharps. The eighth staff has an *arco* marking above the first measure and an *ff* marking below the first measure. The ninth and tenth staves are in bass clef with a key signature of two sharps. The tenth staff has an *ff* marking above the first measure. The score concludes with the handwritten text "je n'en puis plus et je suis" written below the final staff.

p/p

pizz

arco

arco

pizz

arco

ff

ff

je n'en puis plus et je suis

f
morte elle est morte elle est morte

5. C'est le pommier en fleurs que j'ai vu ce ma-

pizz
-lin

vastu bien me laisser tran

pizz *rall:*

quille ce vieux moulin est fait exprès pour les lutins les farfa

arco
pp
1 2 3 4 5 6

arco
7 8 *ff* *pp* *pp*

f *pp*

ff *pp*

pp

L'Espresso

pp

a de pectur notteri

Site pp

voyons, cours attente

1er p

dépêchez-vous

p: pizz

ff Arco pp 2 pizz

arco

1

pizzic *monfistul ff*

pp *2 pizz.*

arco

ff

pp *arco* *pp* *pizzic*

C'est le tonnerre ce me semble allons viens donc allonger

Handwritten musical score for piano, measures 1-12. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of grand staves. The first system (measures 1-4) features a melody in the right hand with a *rob.* (robust) marking and a *arco* marking with a bow-like flourish. The left hand provides a harmonic accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) shows a more complex texture with rapid sixteenth-note passages in the right hand and a simpler accompaniment in the left hand. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

S'il me faisait la Cour

Allto. (Allegretto)

Handwritten musical score for piano, measures 13-18. The tempo is marked *Allto.* (Allegretto). The key signature changes to F major (two flats). The time signature is 3/4. The score continues with two systems of grand staves. The melody in the right hand is more active, with a *piu* (più) marking. The left hand accompaniment includes a *arco* marking. Dynamics include *ff*, *pp*, and *f*. The piece concludes with a *à tempo* marking and a *ff* dynamic.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a bass clef and a key signature of two flats. The music is divided into several measures, some of which are marked with 'rall' (rallentando) and 'à tempo'. The second staff has the word 'Suisse' written below it. The third staff has 'ff arco' written below it. The fourth staff has 'pp' and 'arco' written below it. The fifth staff has 'rall!' and 'ff' written below it. The sixth staff has 'pp' and 'arco' written below it. The seventh staff has 'ff' and 'à tempo' written below it. The eighth staff has 'pp' and 'arco' written below it. The ninth staff has 'rall' and 'à tempo' written below it. The tenth staff has 'ff arco' written below it. The score ends with a double bar line on the tenth staff.

68 N° 4

no. 1 en sib

Recit

dans le ton

personne la-bas dans le cou.

pi 230

lin point de bruit et point de lumière

psia?

et par tel moyen ici j'arrive avec mes lres. A la mesure

$\rho >$

$p >$

pizz

10133

Andie Tustle

arco

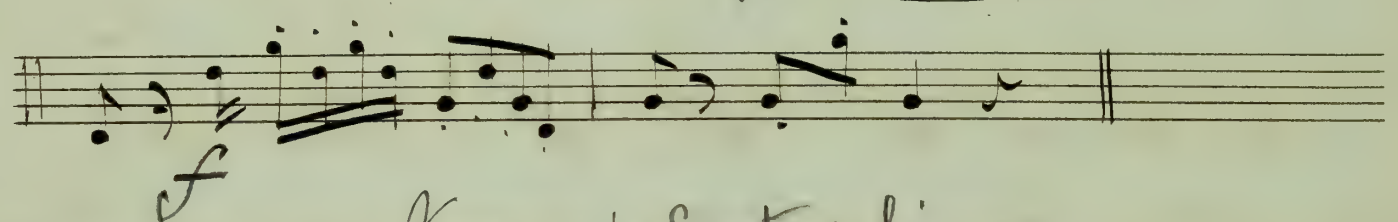
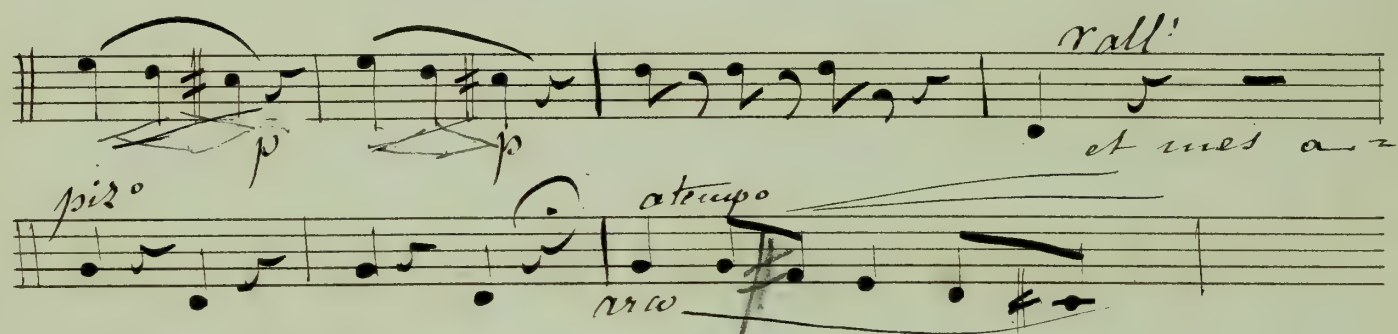
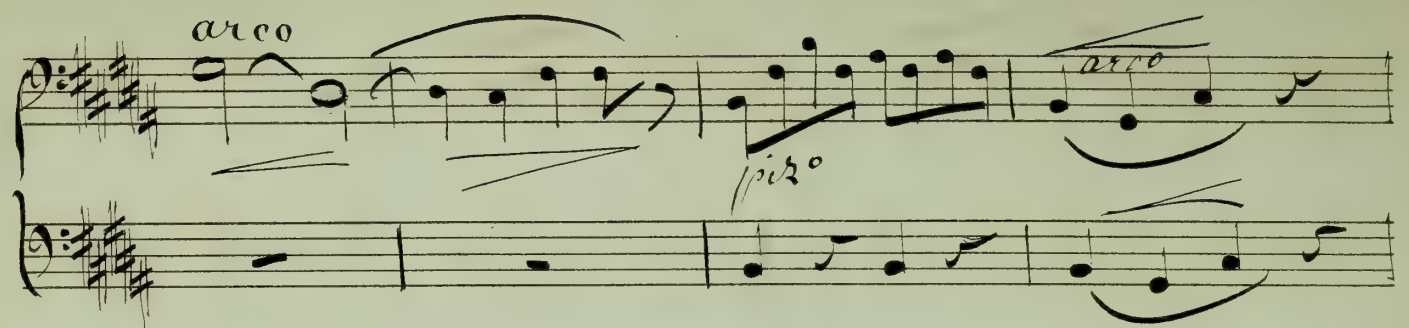
arc

figo

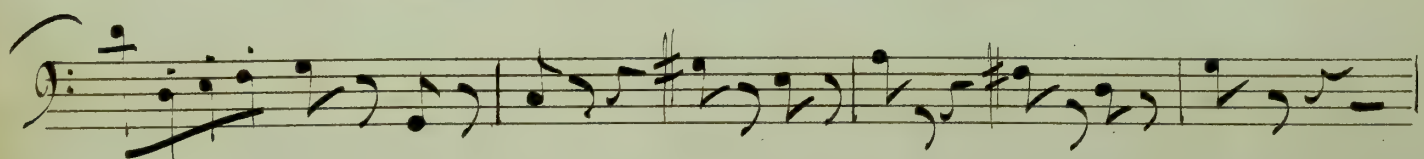
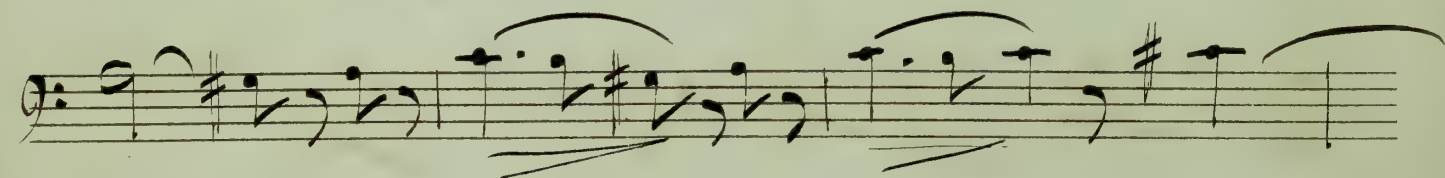
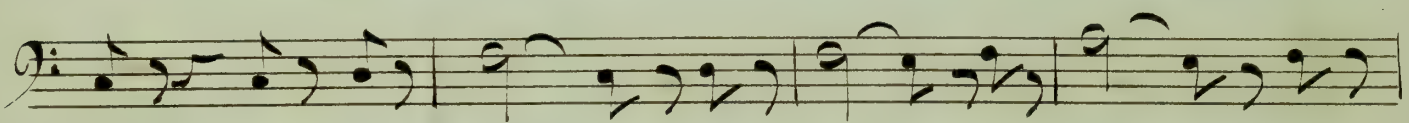
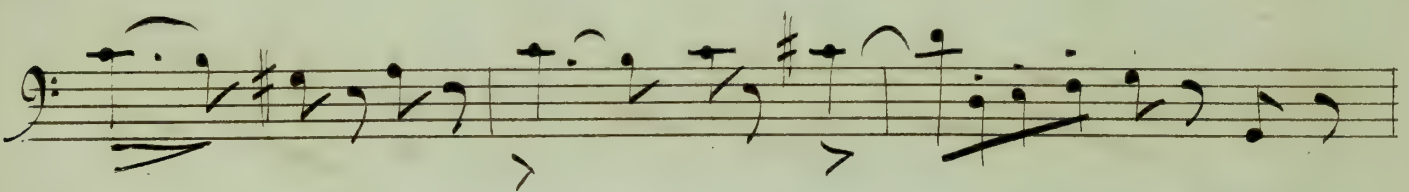
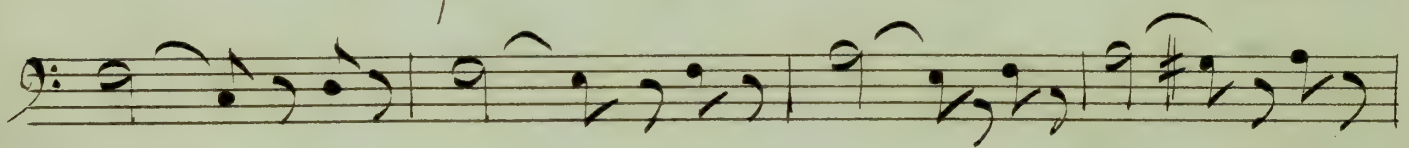
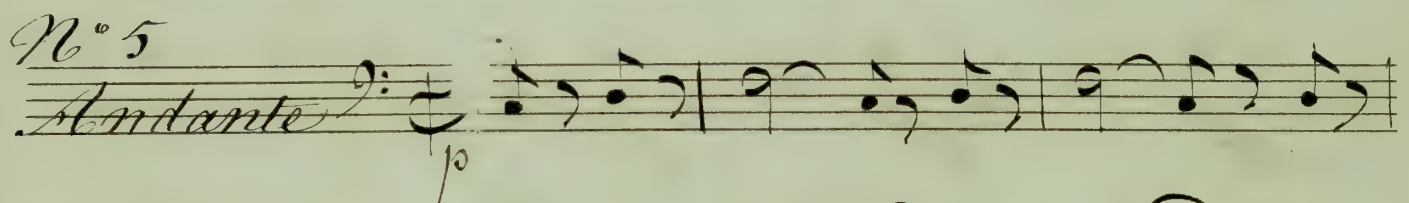
a tempo

pr^o

Handwritten musical score for a violin and piano piece. The score is written on ten staves. The first staff is for the violin, and the remaining nine staves are for the piano. The key signature is one sharp (F#). The tempo is marked "Andte sostenuto". The score includes various musical notations such as notes, rests, and dynamic markings like "dim", "pp", "pizz", and "arco". The handwriting is in ink and appears to be a personal manuscript.



Voyons! Écoutons bien.
 pour mes vœux et mes amours



folle c'est la pour qui me pour suit A pourtant sur ma po
 - role *un peu retenu.*

2 3 4 5 6 7 8
 2 3 4 5 6 7 8
 5
 Ad.

andantino

pp

rall. animé.

p

cresc

ff

p *trom*

peur

cres *ff* *pp*

arco

Unsub

pizz

pp soli

1^o tempo

arco,

3

andantino

ratt animé

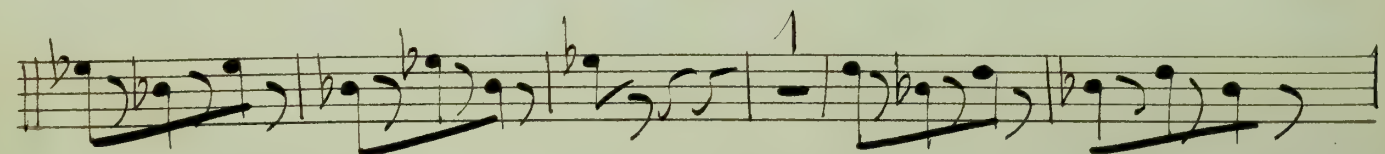
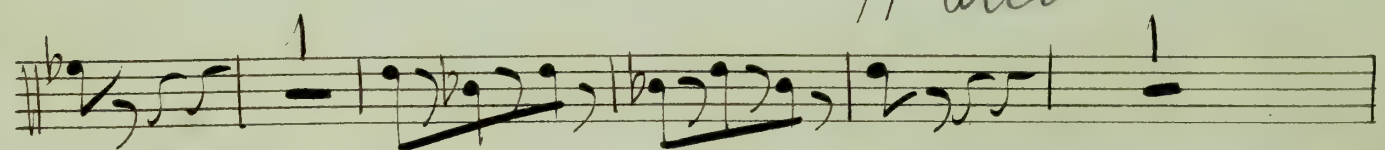
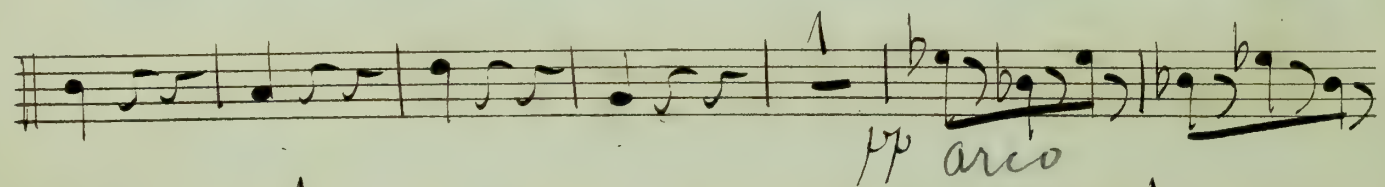
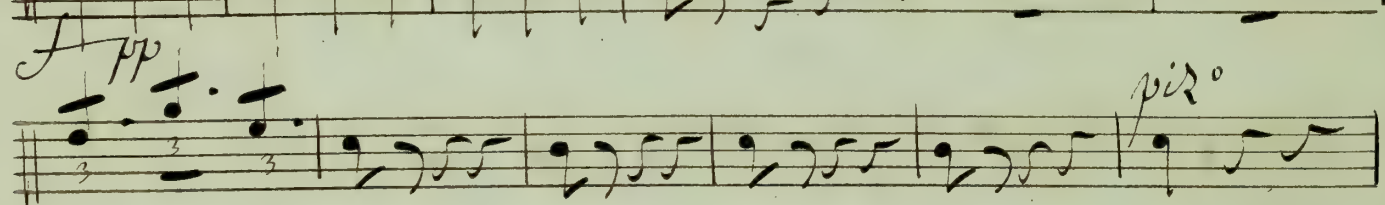
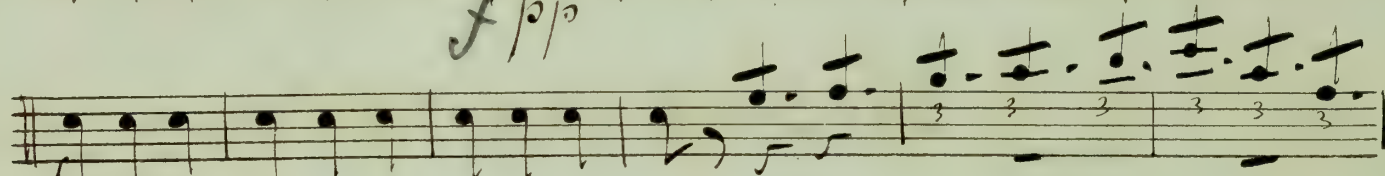
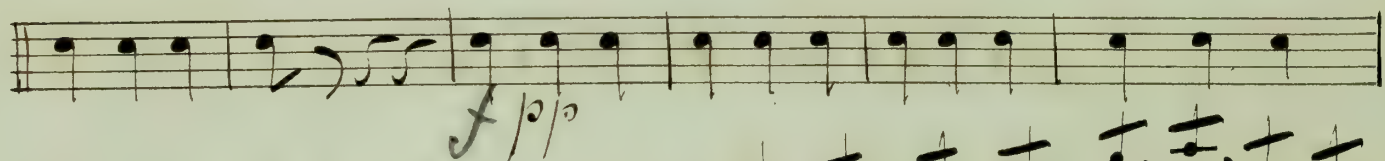
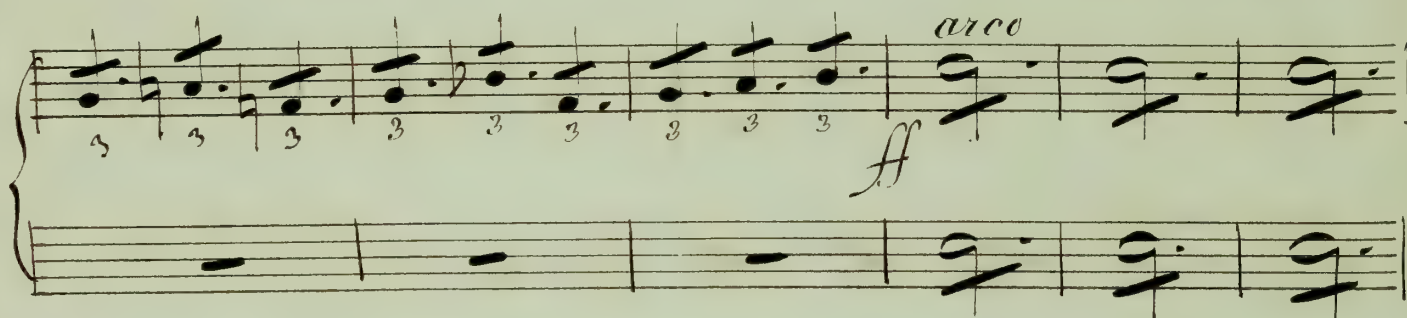
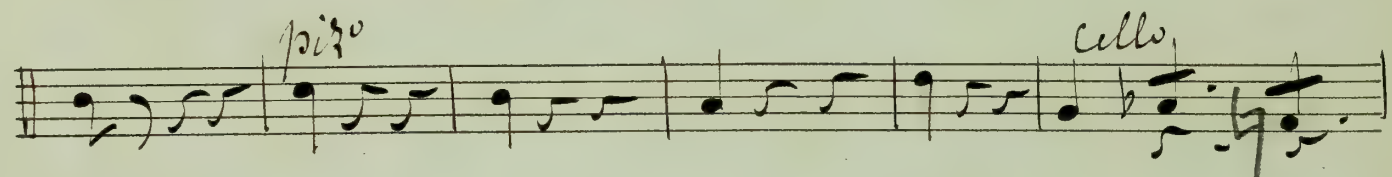
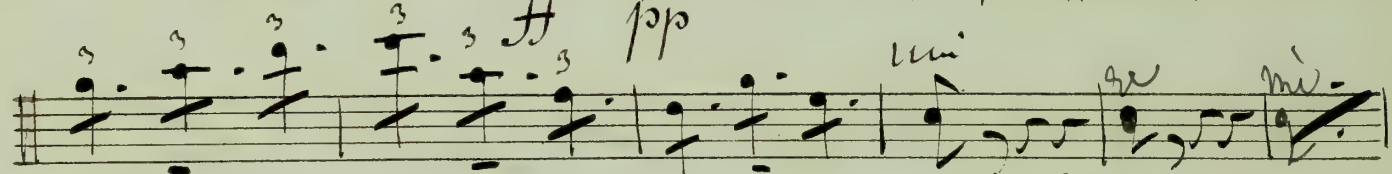
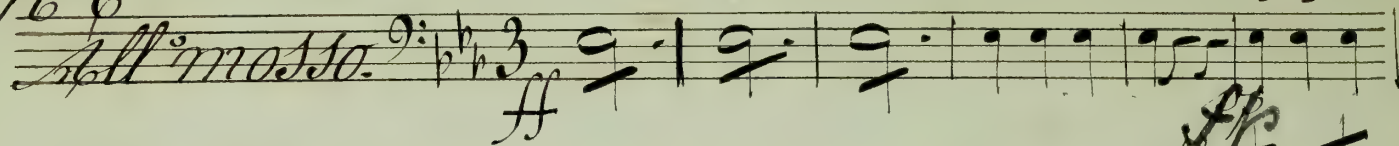
Cresc

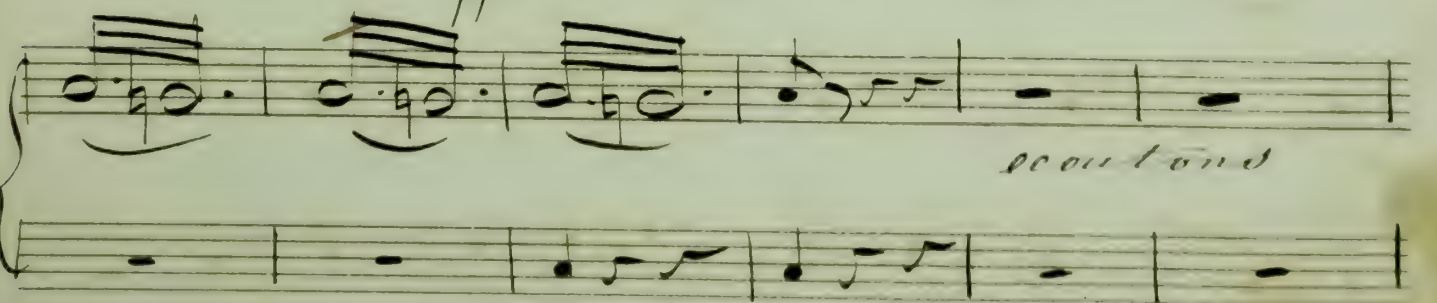
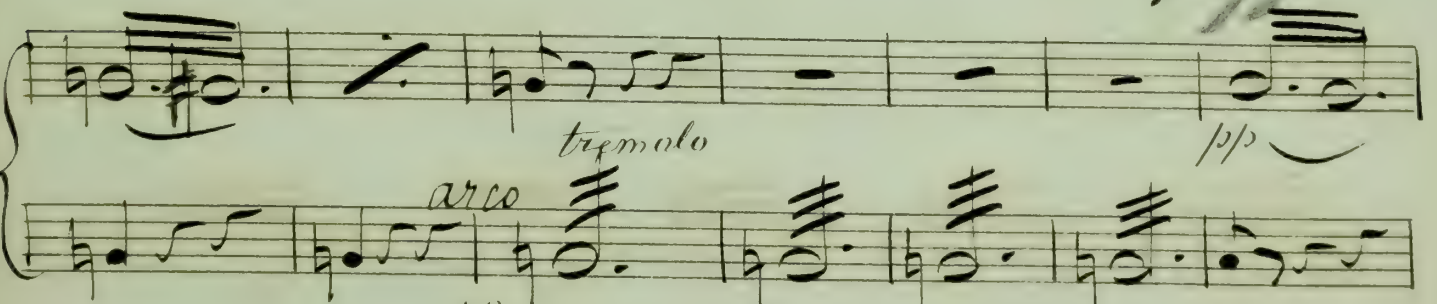
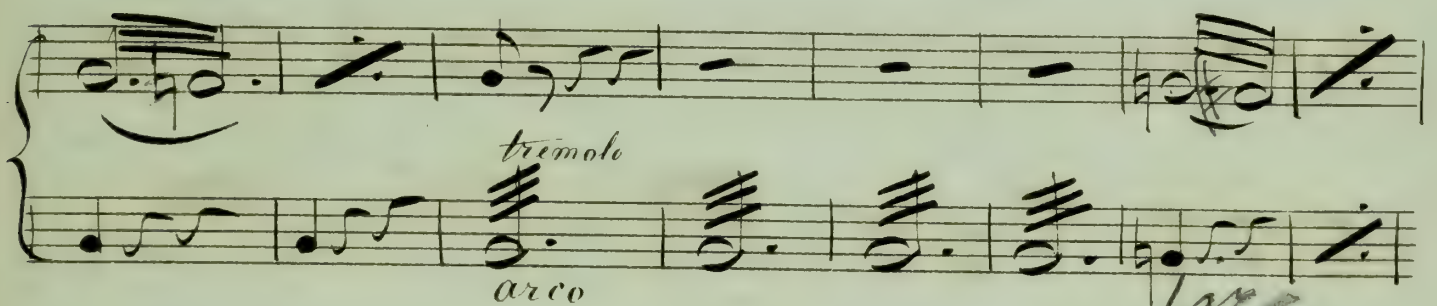
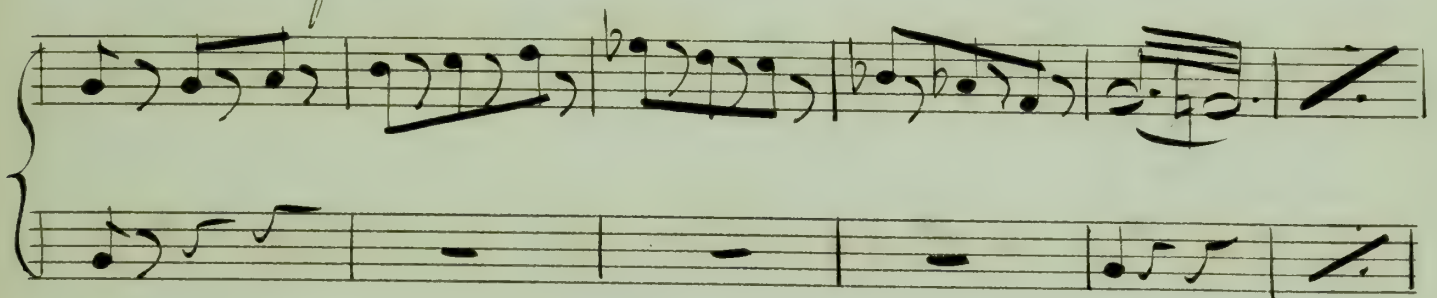
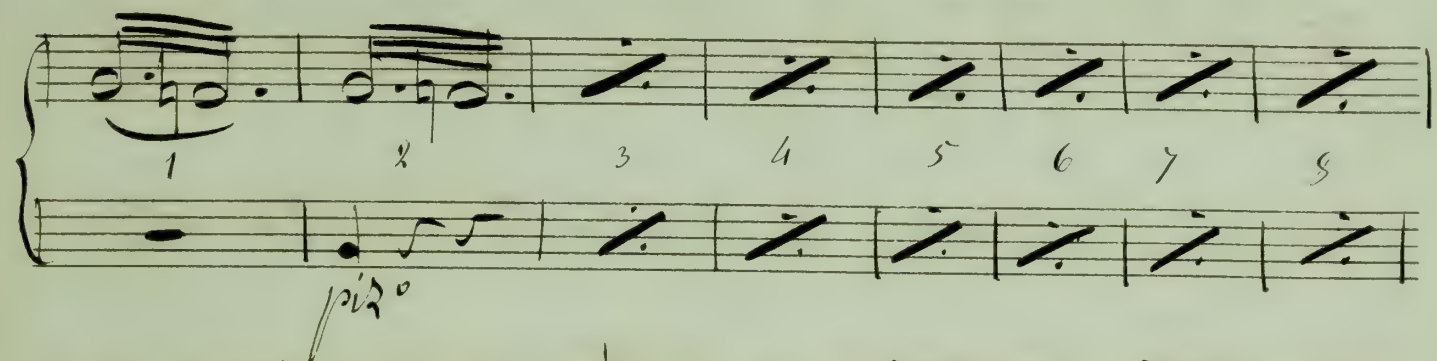
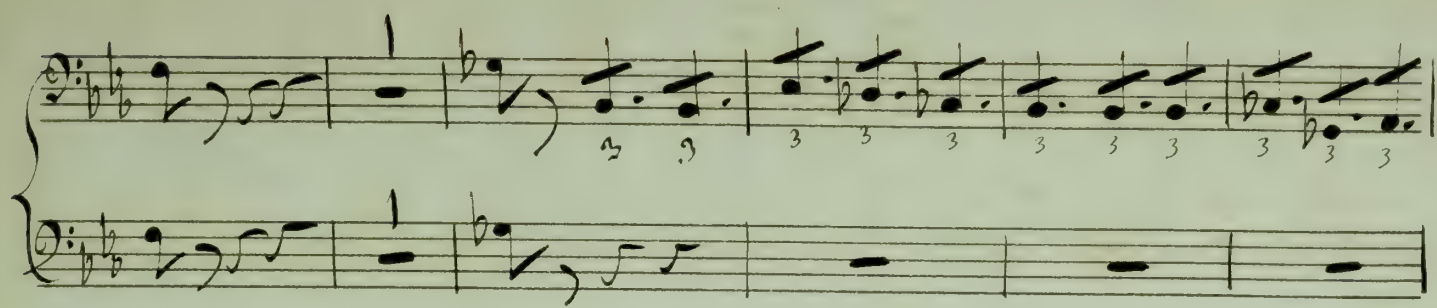
ff

6^o

Qui, Ca va de passer

N^o 6





Cello

Scoutons

arco

Viollo

pizz

Violoncell.

Handwritten musical score on page 29, featuring piano and violin parts. The score includes various performance instructions and lyrics.

Piano Part:

- First system: *ppir^o* (pianissimo), *tremolo*, *arco*.
- Second system: *pp* (pianissimo), *tremolo*, *arco*.
- Third system: *pp* (pianissimo), *écoutons*.
- Fourth system: *ppir^o* (pianissimo), *écoutons*.

Violin Part:

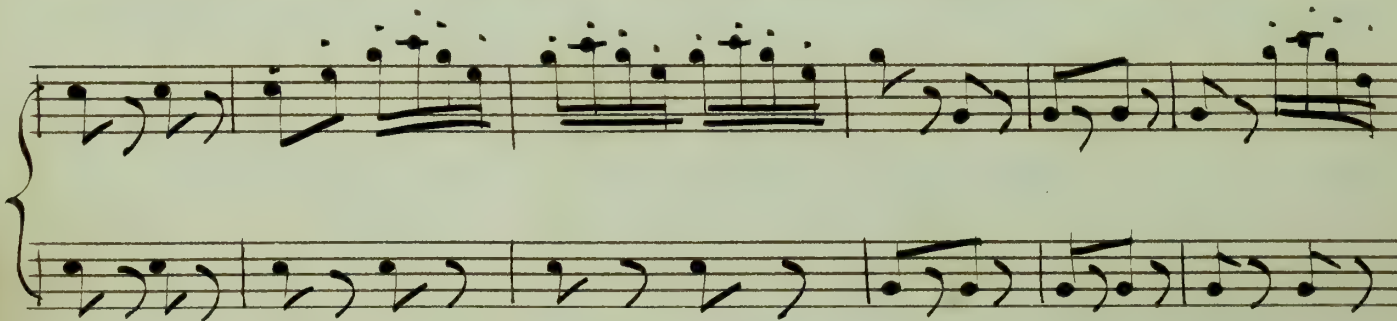
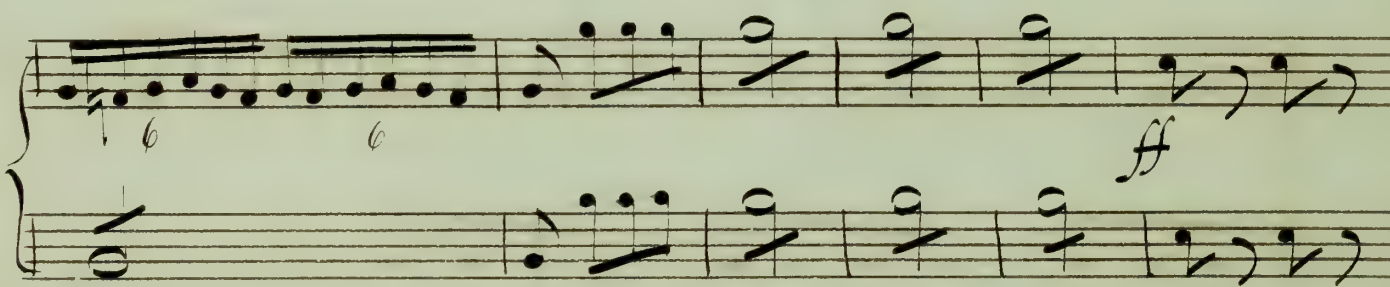
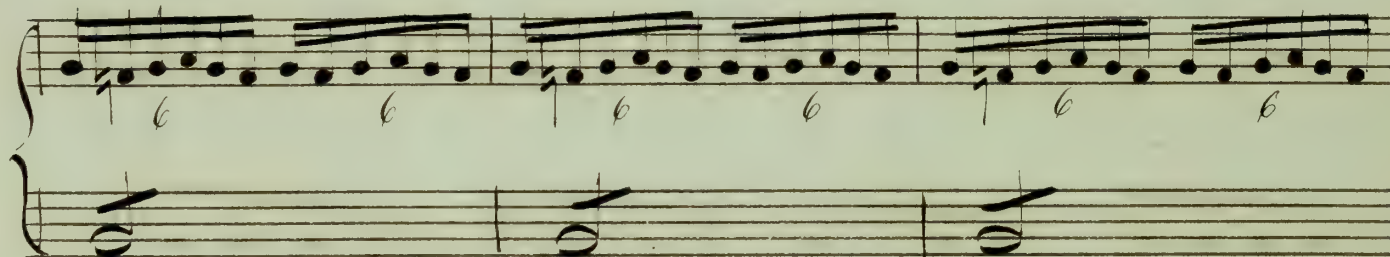
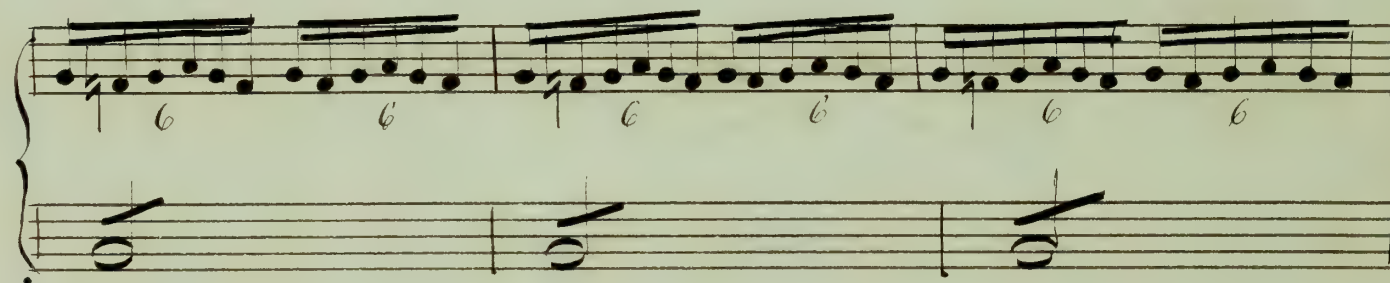
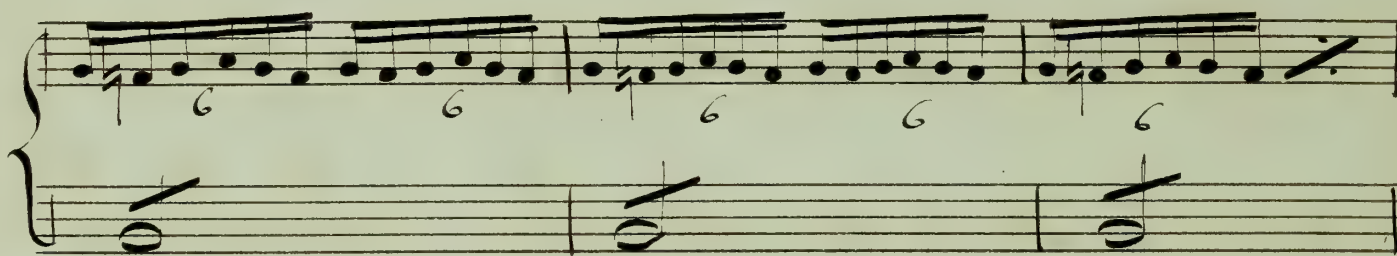
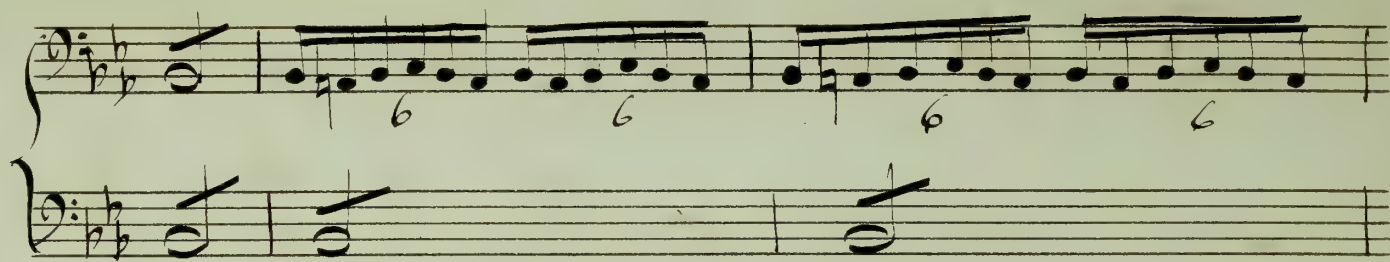
- First system: *arco*, *écoutons*.
- Second system: *arco*, *écoutons*.
- Third system: *arco*, *écoutons*.
- Fourth system: *arco*, *écoutons*.
- Fifth system: *arco*, *écoutons*.
- Sixth system: *arco*, *écoutons*.
- Seventh system: *arco*, *écoutons*.
- Eighth system: *arco*, *écoutons*.
- Ninth system: *arco*, *écoutons*.
- Tenth system: *arco*, *écoutons*.
- Eleventh system: *arco*, *écoutons*.
- Twelfth system: *arco*, *écoutons*.
- Thirteenth system: *arco*, *écoutons*.

Lyrics:

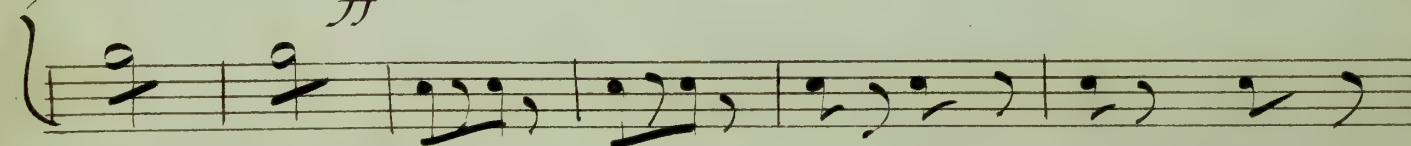
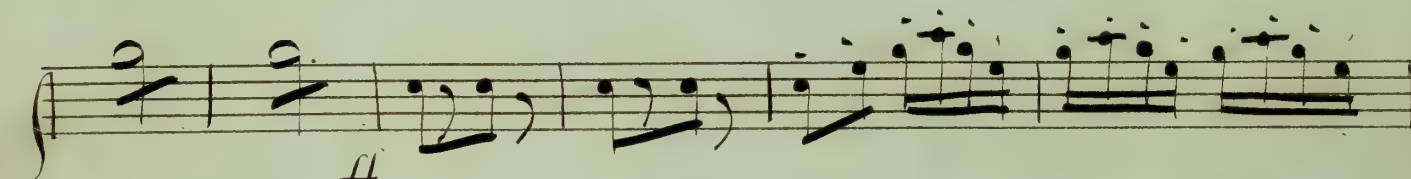
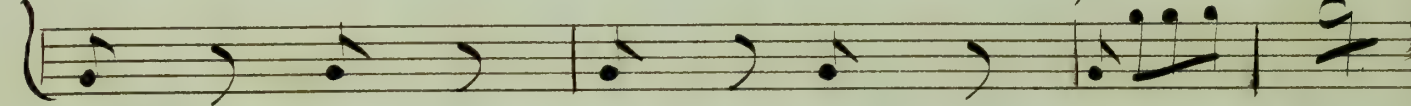
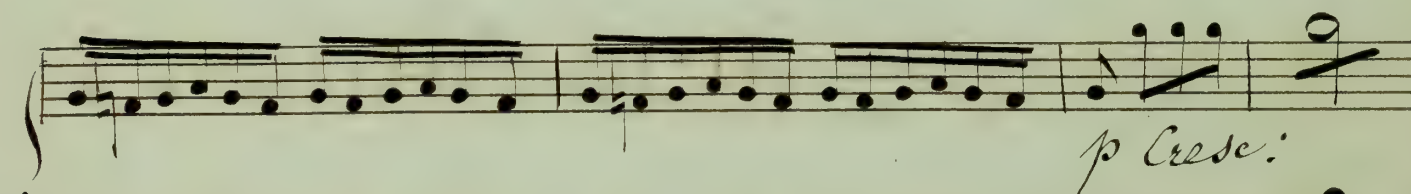
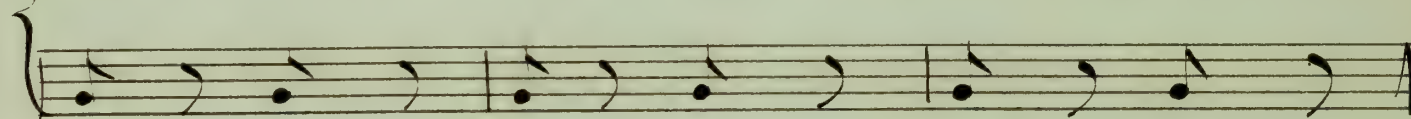
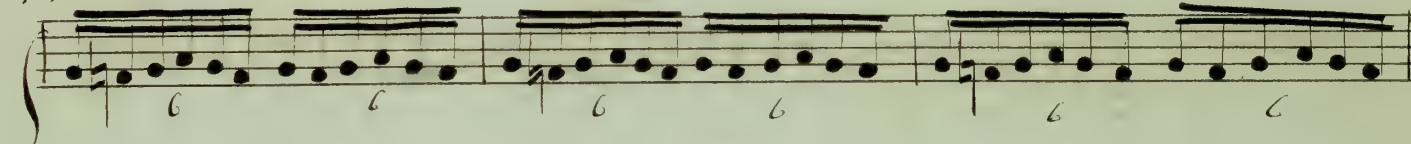
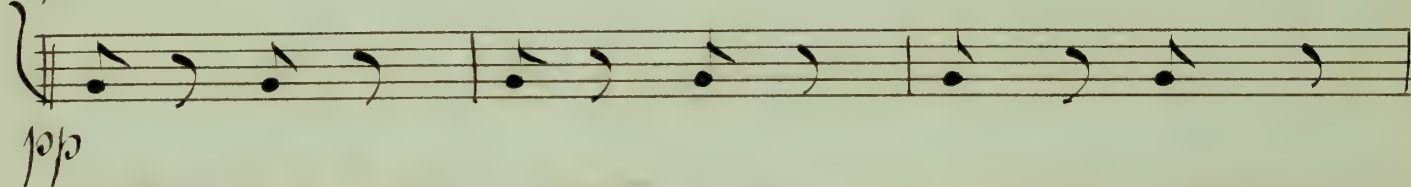
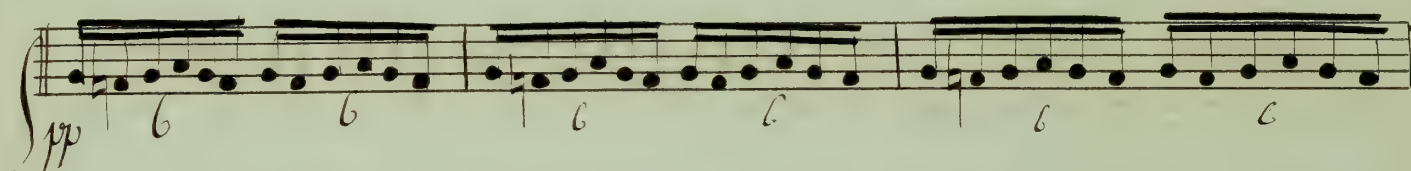
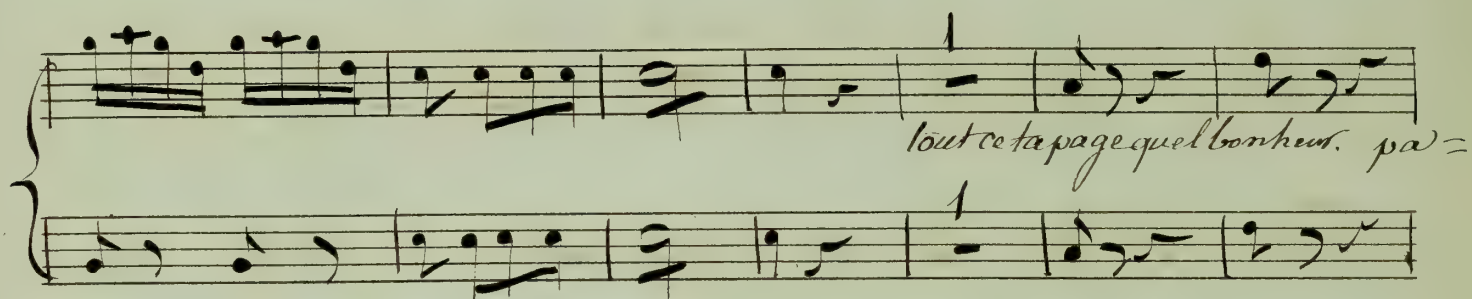
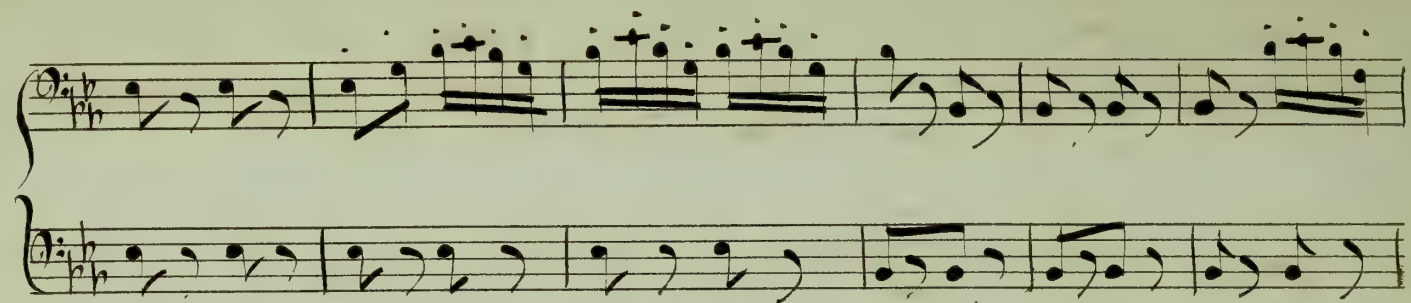
longs *Voyons* *No* *ons*

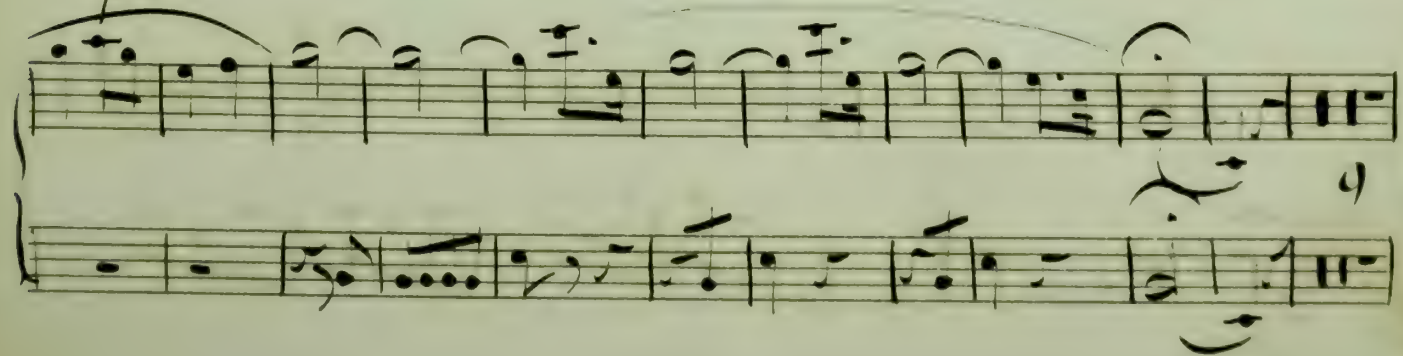
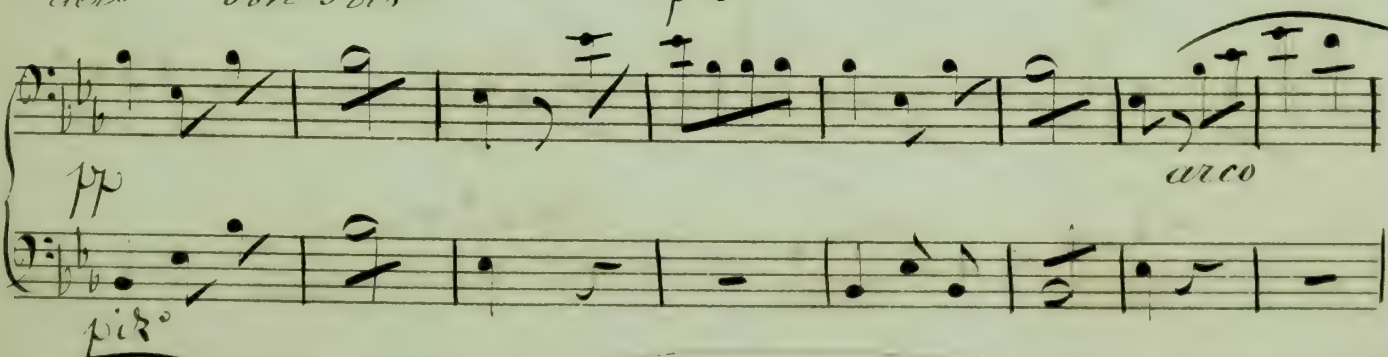
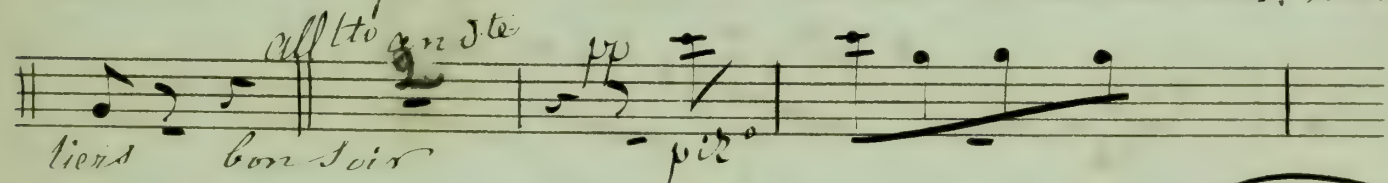
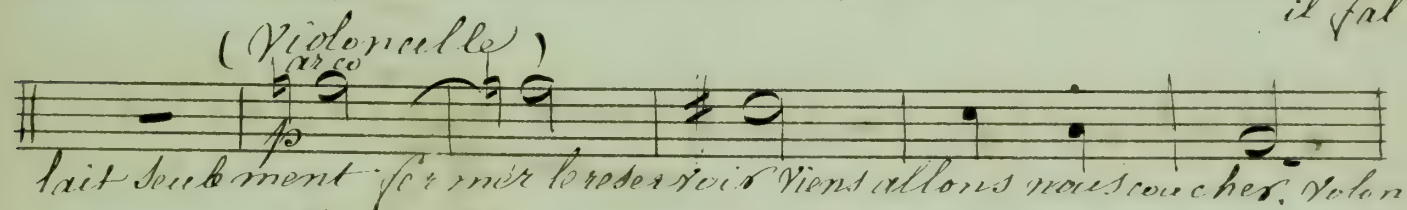
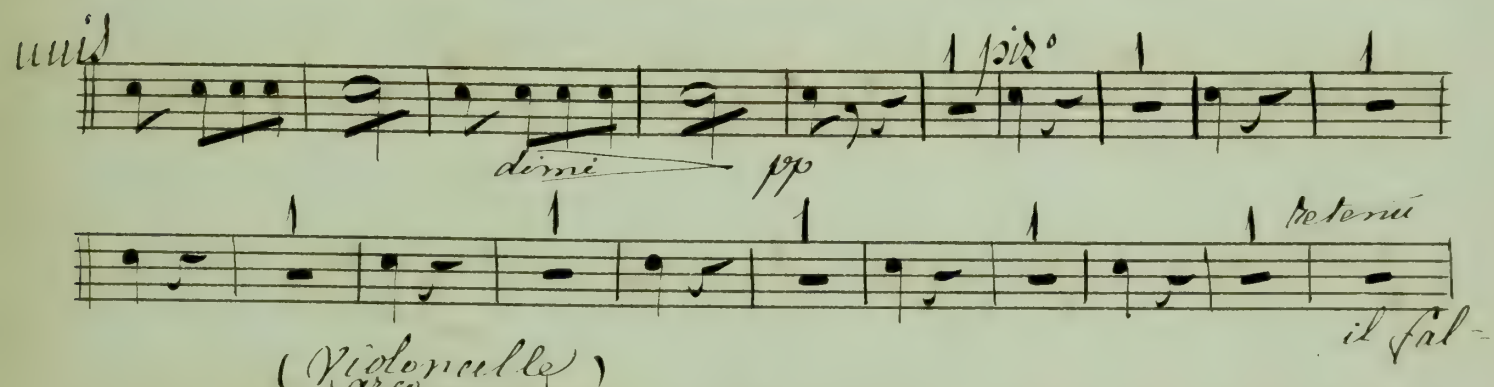
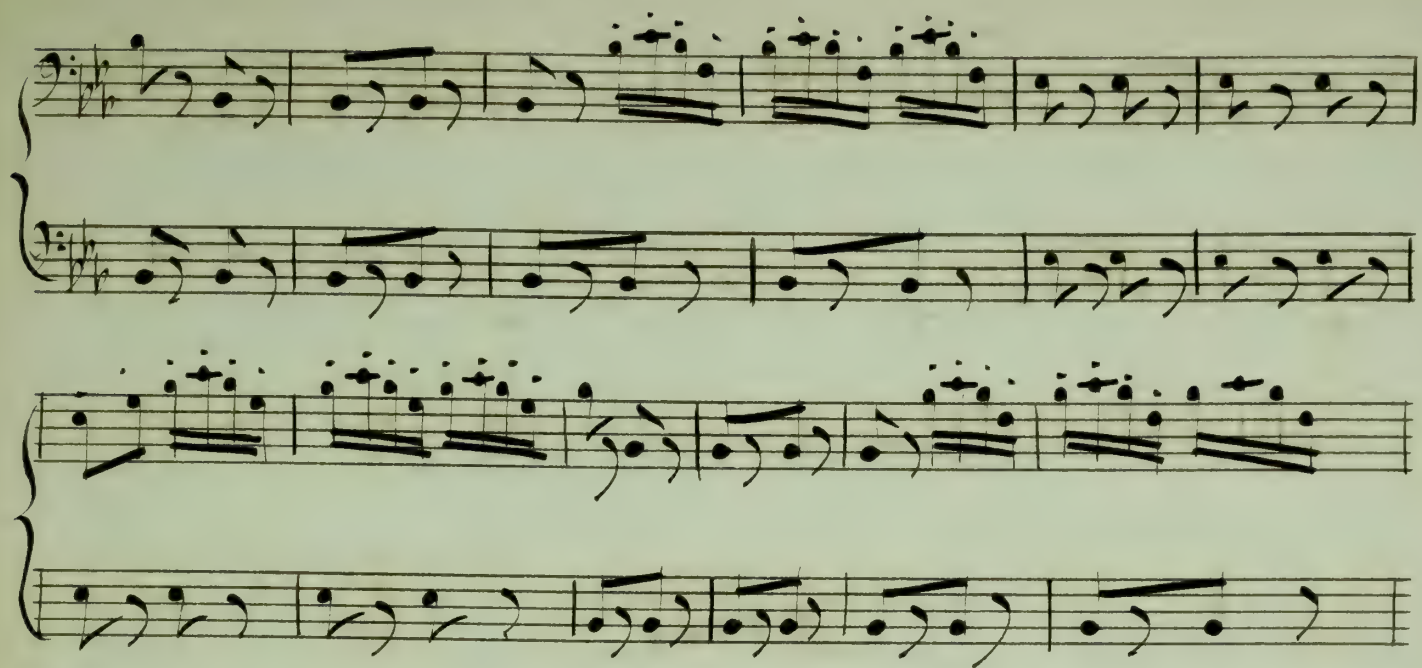
1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13*

V.S.



This page contains a handwritten musical score, likely for a piano or organ. It consists of several systems of staves. The notation includes various note values, rests, and dynamic markings. The first system has two staves. The second system has two staves, with the word "dimè" written above the second staff. The third system has two staves, with the first staff starting with a piano (p) marking. The fourth system has two staves, with the first staff starting with a piano (p) marking and the word "Cres." written above the second staff. The fifth system has two staves, with the first staff starting with a fortissimo (ff) marking. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The thirteenth system has two staves. The fourteenth system has two staves. The fifteenth system has two staves. The sixteenth system has two staves. The seventeenth system has two staves. The eighteenth system has two staves. The nineteenth system has two staves. The twentieth system has two staves. The twenty-first system has two staves. The twenty-second system has two staves. The twenty-third system has two staves. The twenty-fourth system has two staves. The twenty-fifth system has two staves. The twenty-sixth system has two staves. The twenty-seventh system has two staves. The twenty-eighth system has two staves. The twenty-ninth system has two staves. The thirtieth system has two staves. The thirty-first system has two staves. The thirty-second system has two staves. The thirty-third system has two staves. The thirty-fourth system has two staves. The thirty-fifth system has two staves. The thirty-sixth system has two staves. The thirty-seventh system has two staves. The thirty-eighth system has two staves. The thirty-ninth system has two staves. The fortieth system has two staves. The forty-first system has two staves. The forty-second system has two staves. The forty-third system has two staves. The forty-fourth system has two staves. The forty-fifth system has two staves. The forty-sixth system has two staves. The forty-seventh system has two staves. The forty-eighth system has two staves. The forty-ninth system has two staves. The fiftieth system has two staves. The fifty-first system has two staves. The fifty-second system has two staves. The fifty-third system has two staves. The fifty-fourth system has two staves. The fifty-fifth system has two staves. The fifty-sixth system has two staves. The fifty-seventh system has two staves. The fifty-eighth system has two staves. The fifty-ninth system has two staves. The sixtieth system has two staves. The sixty-first system has two staves. The sixty-second system has two staves. The sixty-third system has two staves. The sixty-fourth system has two staves. The sixty-fifth system has two staves. The sixty-sixth system has two staves. The sixty-seventh system has two staves. The sixty-eighth system has two staves. The sixty-ninth system has two staves. The seventieth system has two staves. The seventy-first system has two staves. The seventy-second system has two staves. The seventy-third system has two staves. The seventy-fourth system has two staves. The seventy-fifth system has two staves. The seventy-sixth system has two staves. The seventy-seventh system has two staves. The seventy-eighth system has two staves. The seventy-ninth system has two staves. The eightieth system has two staves. The eighty-first system has two staves. The eighty-second system has two staves. The eighty-third system has two staves. The eighty-fourth system has two staves. The eighty-fifth system has two staves. The eighty-sixth system has two staves. The eighty-seventh system has two staves. The eighty-eighth system has two staves. The eighty-ninth system has two staves. The ninetieth system has two staves. The ninety-first system has two staves. The ninety-second system has two staves. The ninety-third system has two staves. The ninety-fourth system has two staves. The ninety-fifth system has two staves. The ninety-sixth system has two staves. The ninety-seventh system has two staves. The ninety-eighth system has two staves. The ninety-ninth system has two staves. The hundredth system has two staves.





36 9

Violoncelli

Handwritten musical score for Violoncelli. The first staff begins with a *pp* dynamic marking. The second and third staves contain musical notation, with some corrections or additions written above the second staff.

à Bastien, au Bailli.

No. 9

Handwritten musical score for *Allegro*. The first staff begins with a *ff* dynamic marking. The second staff has a *pp* dynamic marking. The third staff has a *pp* dynamic marking.

Handwritten musical score, first staff of a new section.

Handwritten musical score, second staff of a new section.

Handwritten musical score, third staff of a new section.

Handwritten musical score, fourth staff of a new section.

Handwritten musical score, fifth staff of a new section, beginning with a *ff* dynamic marking.

Handwritten musical score, sixth staff of a new section, beginning with a *pp* dynamic marking.

Handwritten musical score, seventh staff of a new section, beginning with a *pp* dynamic marking.

The musical score consists of ten staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). Tempo markings include *plus lent* (faster) and *Andante*. Performance instructions include *roll!* and *cres* (crescendo).

Rehearsal or section numbers 1, 2, and 3 are indicated above the staves.

o Ciel le Sac qui se promène. Voilà le Sac qui se pro

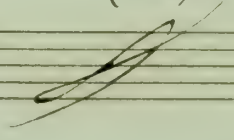
Handwritten musical score on page 36, featuring multiple staves with various musical notations, dynamics, and performance instructions.

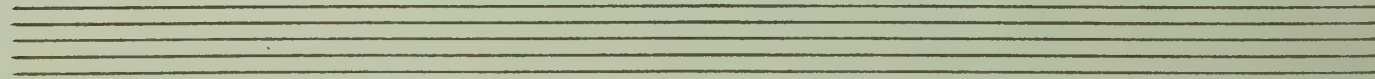
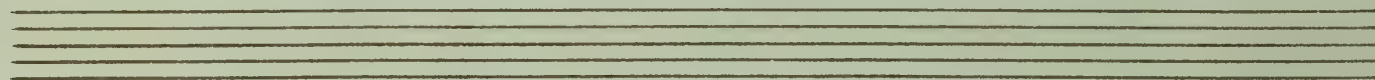
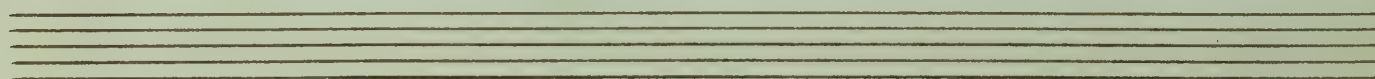
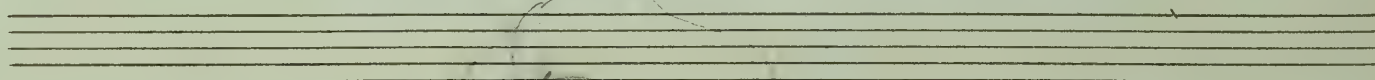
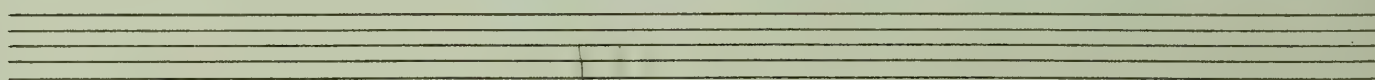
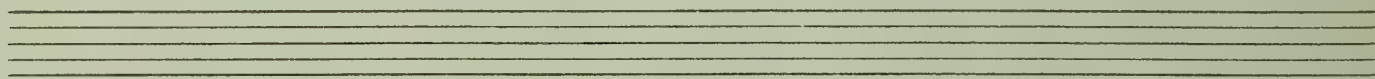
The score includes the following elements:

- Staff 1:** Bass clef, key signature of two flats (B-flat, E-flat). Dynamics: *p* (piano).
- Staff 2:** Bass clef, key signature of two flats. Dynamics: *p* (piano).
- Staff 3:** Bass clef, key signature of two flats. Dynamics: *p* (piano). Instruction: *arco* (arco).
- Staff 4:** Bass clef, key signature of two flats. Time signature: 6/8. Dynamics: *p* (piano). Instruction: *arco* (arco).
- Staff 5:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).
- Staff 6:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).
- Staff 7:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).
- Staff 8:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo). Instruction: *cresc.* (crescendo).
- Staff 9:** Bass clef, key signature of two flats. Dynamics: *f* (forte). Instruction: *all.* (allegro).
- Staff 10:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo). Instruction: *ritenu* (ritardando).
- Staff 11:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).
- Staff 12:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).
- Staff 13:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).
- Staff 14:** Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (*ff*) marking. The second staff contains a time signature change to 6/8. The piece concludes with a double bar line on the tenth staff.

Duration 56 minutes.

Fin




71
Dasson.
Le Garfadel
(Cello solo)
Jos. Jacob

G. Baumann

Debrant.

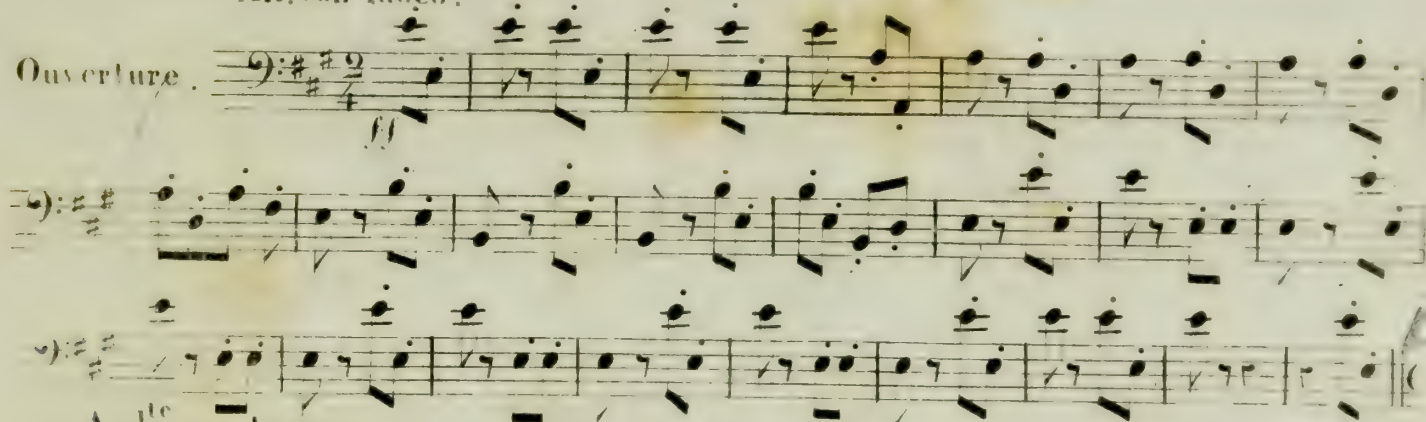


55 m.
LE FARFADET.

1^{re} Répétition: le 9 Janvier 1857 Ad: ADAM
2^{me} Idem le 11 Mars 1857
VIO LONCELLE et CONTREBASSE.

All.^o con fuoco.

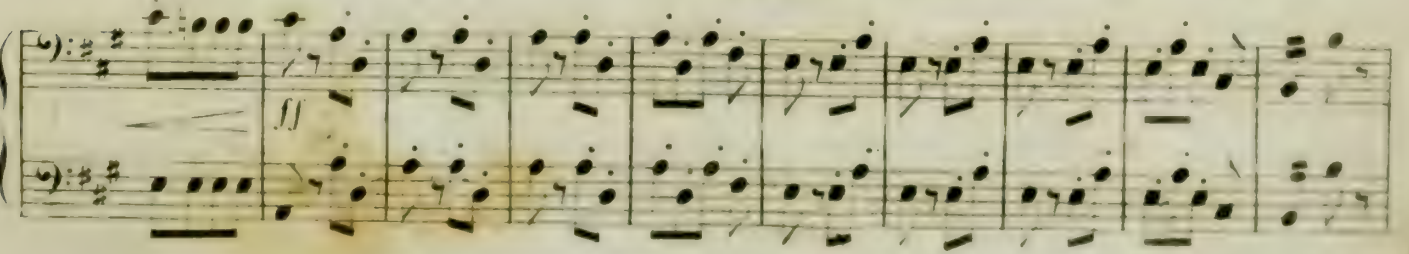
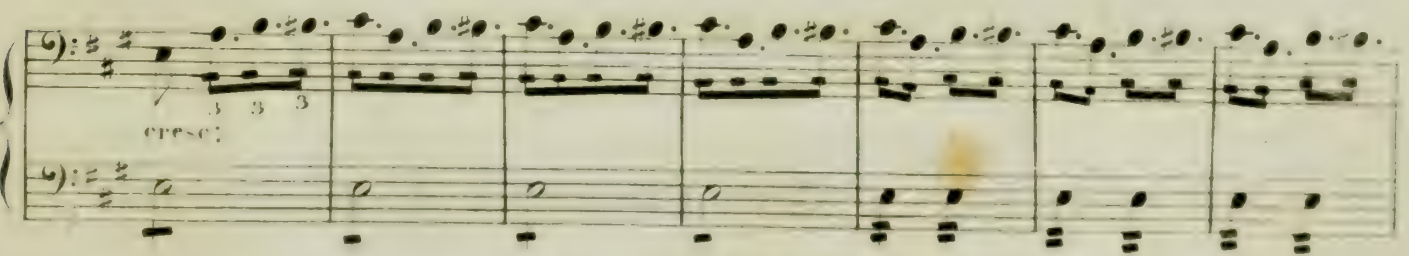
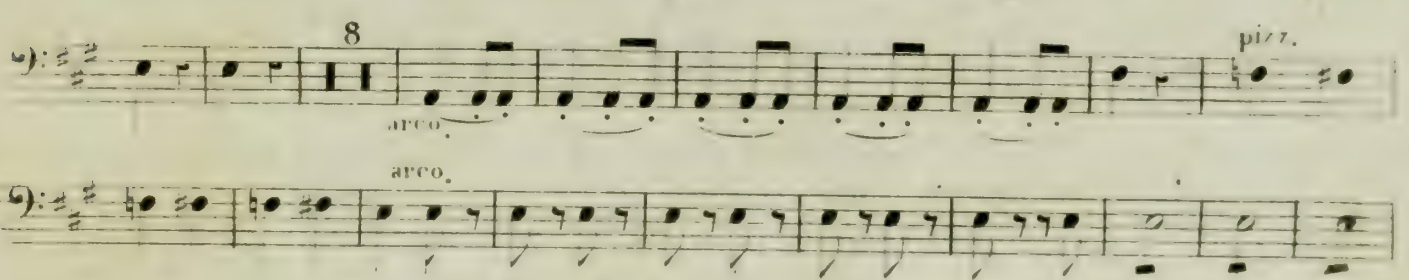
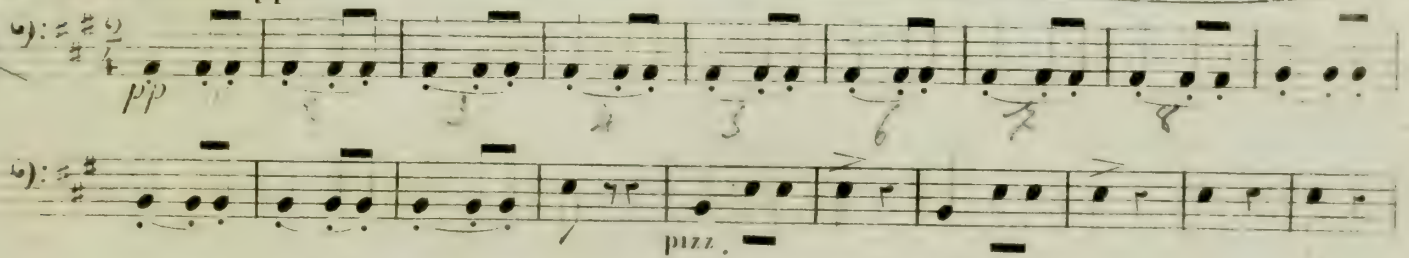
Ouverture.



And.^{te} non troppo.



All.^o non troppo.



APPENDIX III - CONFIDENTIAL

Handwritten musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff with eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff.

dim. *pp* *pp* *pp*

dim .

pizz.

Handwritten musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a cello. The score is in 3/4 time, key of D major, and consists of 8 measures. The piano part is in the upper staves, and the cello part is in the lower staves. The piano part features a melodic line with eighth and sixteenth notes, while the cello part provides a harmonic accompaniment with eighth and sixteenth notes. The score is marked with "pp" (pianissimo) and includes a "5" in the first measure of the piano part.

pp

arco. $\frac{\cdot}{\cdot}$
cresc:

pizz.

PP & CO.

Handwritten musical notation for the first system of 'The Bird Song'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The first three measures feature a triplet of eighth notes. The notation is written in a clear, legible hand.

pizz

arco.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in G major (one sharp) and 2/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The melody begins with a treble clef and a key signature of one sharp (F#). The accompaniment begins with a bass clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, with many notes beamed together. The accompaniment consists of a steady bass line. The score is marked with 'cresc.' (crescendo) in the middle. The piece ends with a double bar line.

cresc:

Handwritten musical score for "Lied des Jünglings" by Franz Schubert, measures 1-7. The score is for voice and piano. The key signature is one sharp (F#). The time signature is 4/4. The piano part features a prominent melody in the right hand, with the left hand providing harmonic support. The dynamic marking "ff" (fortissimo) is present in measure 4.

ff

VIOLONCELLE et CONTREBASSE.

5

The musical score is written for Violoncelle and Contrebasse. It consists of seven systems, each with two staves. The key signature is D major (two sharps). The time signature is 6/8. The music features various melodic lines, including eighth and sixteenth notes, and rests. The final system ends with a double bar line.

All^o.

VIOLONCELLE et CONTREBASSE.

N^o 1.

ff

pp

pizz

arco.

Soli.

pizz

pp

pp

arco.

cresc.

ff

à vos ordres, mon parrain, à vos ordres, mon parrain, nous dirons la chanson.

nette couplet à chacun notre couplet

pp

pp

VIOLONCELLE et CONTREBASSE.

B. et C. 8966.

VIOLONCELLE et CONTREBASSE

7

arco.

montrez votre main je prédis aux belles tendres et fi_dèles que leur doux a.

a tempo.

suivez.

a tempo.

mi deviendra leur ma - ri est-il rien de plus jo_li.

pizz. ff arco.

Allegro.

CE QUE J'ENTENDS DIRE.

N. 2. ff

Ce vieux moulin est fait ex-près pour les lutins, les farla-

ff dets.

je n'aime pas tous ces ca-quets de revenans, de farla-

pizz. pp arco.

rall. dim.

un peu retenu

pp

ff

pp

ff

p

ff

p

un peu retenu.

pizz.

1 2

1 2

VIOLONCELLE, CONTREBASSE

9

pp

pp pizz.

pizz.

arco.

ff

je n'en puis plus et je suis
morte elle est morte elle est morte je viens de voir eh
bien un grand fantôme blanc où ça près du verger oh! la folle imbécile
pizz:
c'est le pommier en fleurs que j'ai vu ce ma-tin
mais si c'était quelque lutin mais voyez donc cet imbécile ça pourrait bien être un lu-
pizz
p
tin vas-tu bien me laisser tranquille ce vieux moulin est fait exprès pour les lutins les lutins

pp

ff pp ff pp

Viol

ff

à dépêcher notre vi-site

allons, Bastien, allons voy-ons, cours atte-ler

p pizz

arco. ff pp

2

pizz:

arco.

ff pp

1

pizz. pp

mon filleul ff

pp

2

hein! il faut ch bien 2

pizz:

arco.

pp

VIOLONCELLE et CONTREBASSE.

41

ff

C'est le tonnerre ce me *pp* semble allons viens donc allons en *p*

pizz. *arco* *pp* *pizz.* *arco* *pp*

ff

All.^{to}
N^o 5. *pizz.* *ff* *pp* S'IL ME FAISAIT LA COUR.

arco *a tempo.* *pp* *ff* *pp* *ff*

pp *rall.* *a tempo.* *pizz.*

VIOLONCELLE et CONTREBASSE.

rall: a tempo pizz: ff arco ff pp
 rall: ff pp arco.
 ff pp pizz. a tempo.
 ff arco pizz.

Andante. 7 Récit.

mod^o

personne là-bas dans le mou-lin point de bruit et point de lu-

And^{no} mesuré.

mière j'ai grimpé la chaussée, et par un tel moyen, ici j'arrive avec mys-tère

p > p > pizz. Andante sostenuto.
 pizz.

arco. pizz. p

arco. pizz. pour mes vœux mes amours p

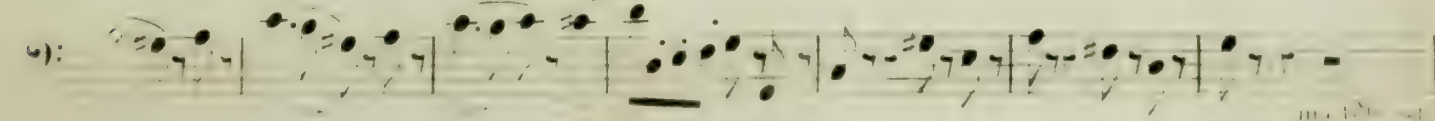
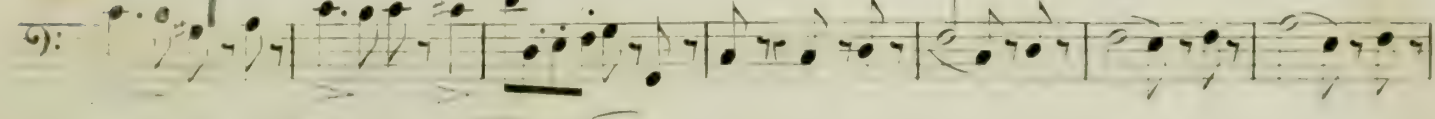
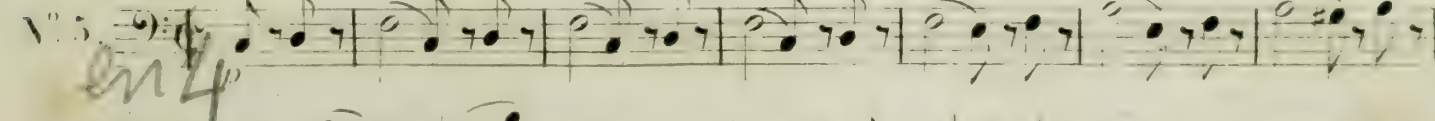
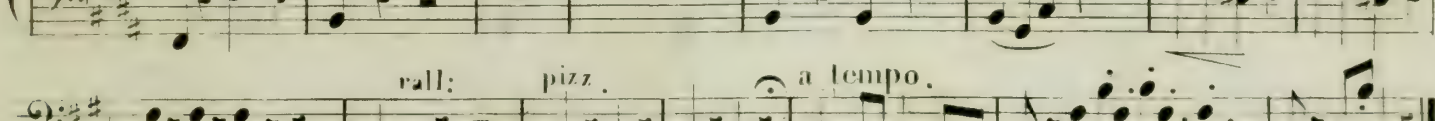
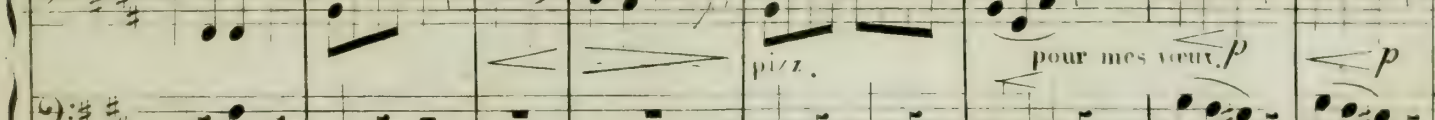
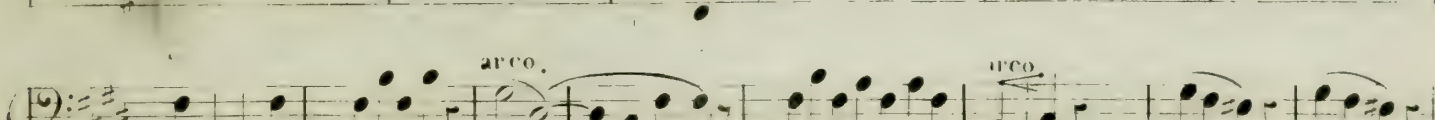
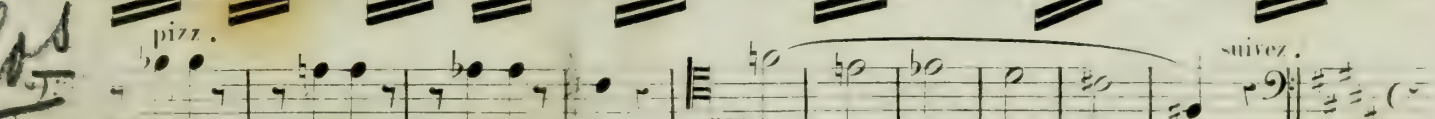
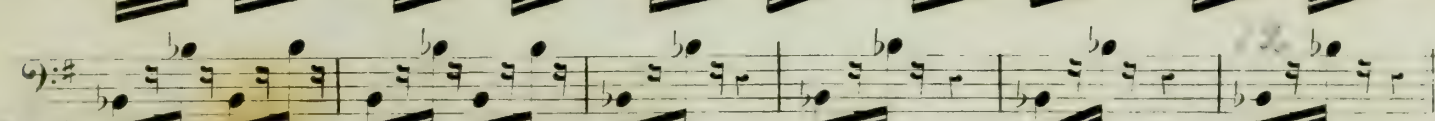
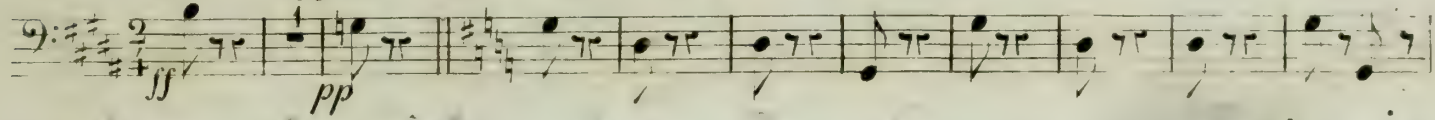
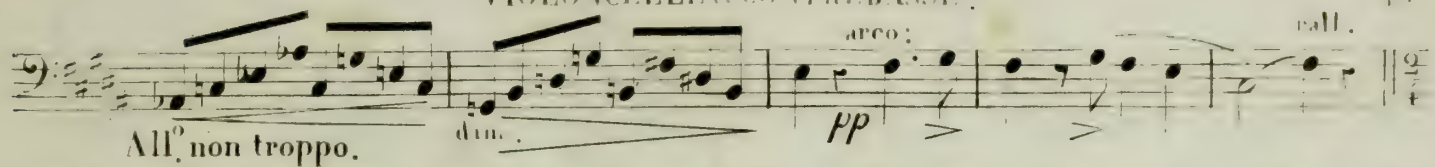
a tempo. pizz. p

pour mes vœux et mes amours

B. & C. 3966.

VIOLOCELLE & CONTRABASSE.

1.



folle c'est la peur qui me pour-suit et pourtant sur ma parole *sf* *p*
un peu retenu.

c'est le vent.

2

tr. *ff* *pp* *p* *pp*

unis

Andantino.

3

6/8

pp

rall. animé.

contes jo- *p*

cresc. *ff*

p tu n'es qu'un trom-peur pourquoi ma mignonne cet accès d'humeur

cresc. *ff* un galant trépas.

B. et C. 11. 1.

VIOLONCELLE & CONTREBASSE.

15

pp sé c'est égal, elle l'aime et qui t'a dit ce-la? pardi c'est elle-même

de l'amour pour un mort! ah! que je suis con-tent *ff* *pizz:*

Andante *arco* *Viol pp* hein! plaît-il j'avais cru quoi donc n'as-tu pas entendu rien écou-

1. tempo. tons c'est le vent

pp *ff* Ba-bet pol-tron Babet *ff*

pp rapprochons-nous et nous aurons moins peur *pp* *Andantino.*

rall: animé *p* *cresc.* *div.* *ff*

All. mosso. OUI, ÇA VA SE PASSER. *ff* *pp*

pizz. *arco.* *pizz:*

VIOLONCELLE et CONTREBASSE.

arco.

ff

pp

f *pp*

arco

pp

pizz:

pizz:

pizz:

tremolo.

arco.

tremolo.

pizz.

pp arco.

VIOLONCELLE et CONTREBASSE.

1

pizz. écou tons écou tons *pp*

so you achève ton dis cours *pp*

so you achève ton dis cours *pp*

pizz

tremolo. arco. pizz.

tremolo. *pp* arco. pizz.

écou tons écou tons vo vous vo

18

Allegro

VIOLONCELLE et CONTREBASSE.

Handwritten numbers 26, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 are written above the first staff.

mf_ons

Handwritten numbers 15, 16, 17, 18, 19, 20, 21, 22, 23, 24 are written below the first staff.

ff

dim

pp

3

5

p cresc.

ff

19

[illegible]

19

bonne. 9 pp

arco.

19

All.^o « À BASTIEN, AU BAILLI. »

N^o 7. *ff* voyons *pp* tâchons de lire

2 *pp*

ff

1 *pp*

Plus lent. *ff* c'est signé Marce-

pp lin le défunt mon cou-sin Marcelin Marce-lin Marce-lin Marce-lin comment dans l'autre

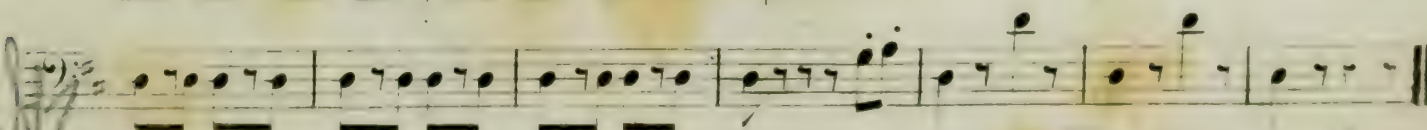
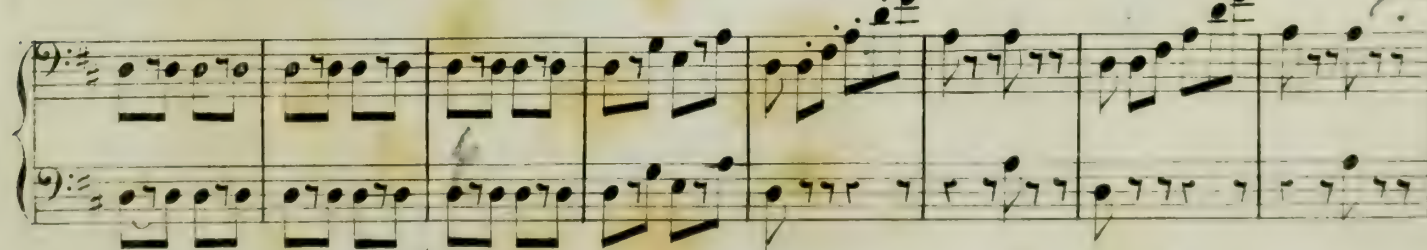
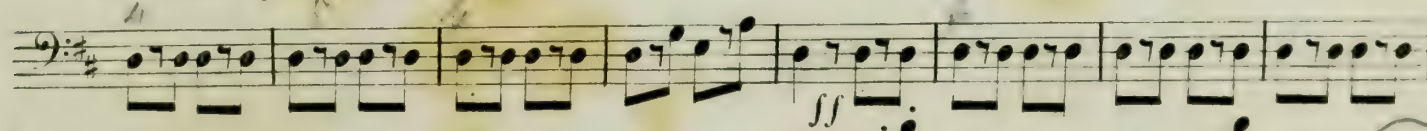
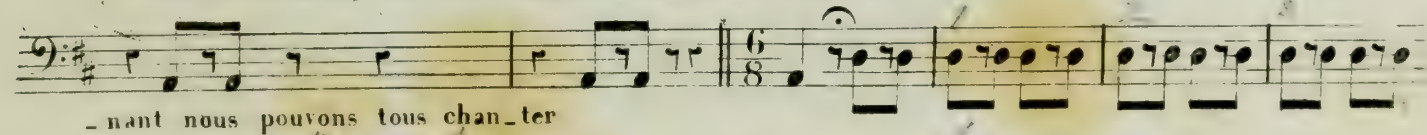
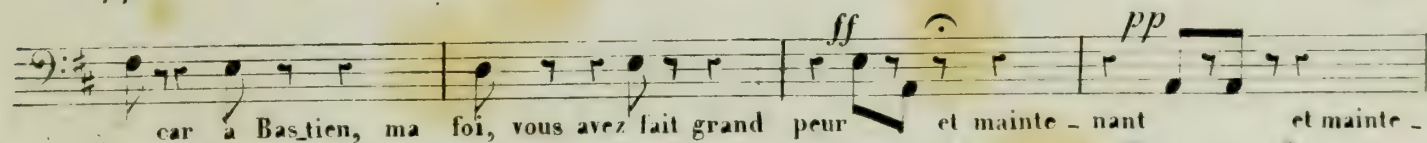
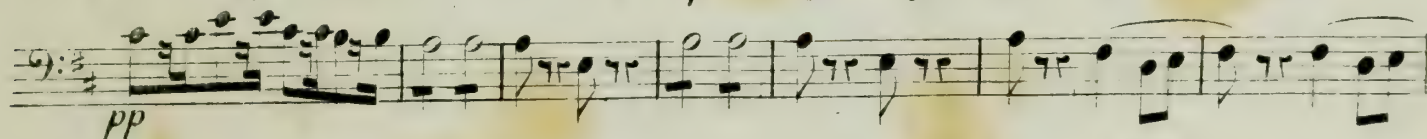
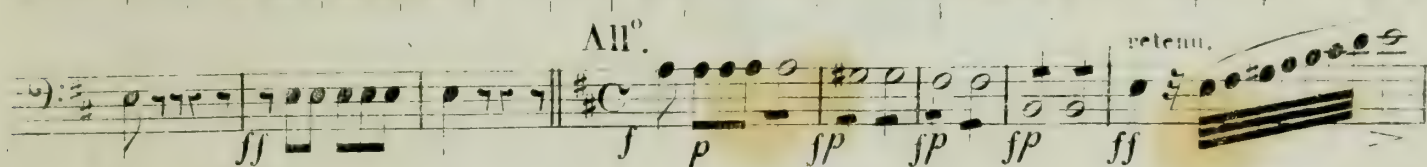
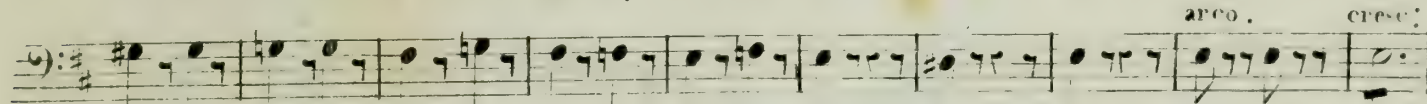
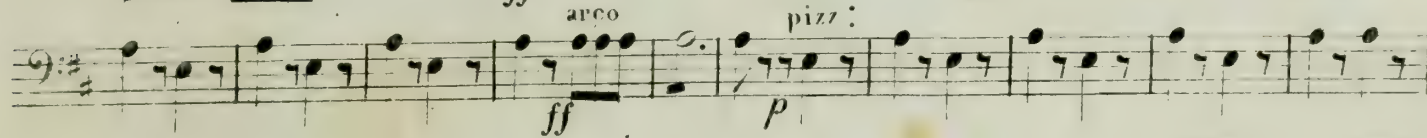
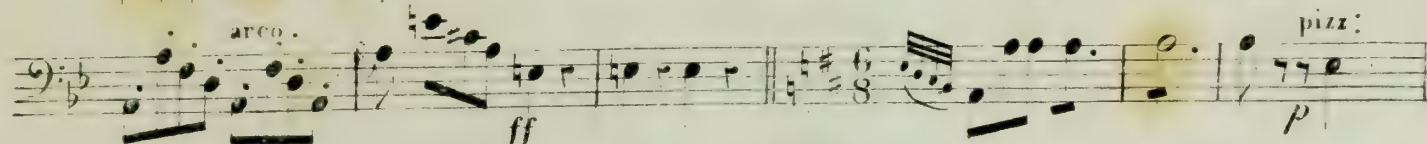
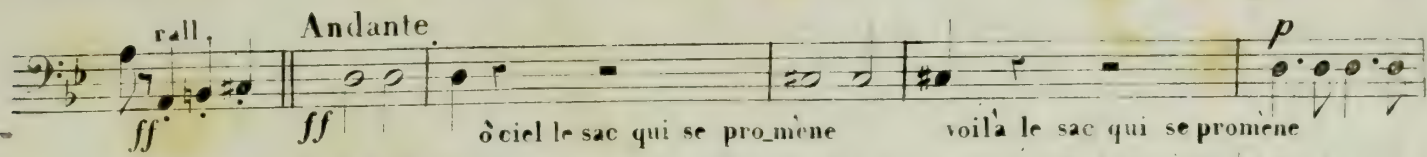
monde veut-il qu'on lui ré-ponde *ff* monsieur le Bail-li vous m'avez tra-

2 *p* hi.

3

VIOLONCELLE et CONTREBASSE

21



Handwritten signature: H. Sal...
11/5/57





Portrait of
Mr. Paganini at
concert
Paris

Contre basse
Le Garfadet.

1757.

Manusc.

1. Répétition le 6^e jour

1. 8

2. 11 1/2

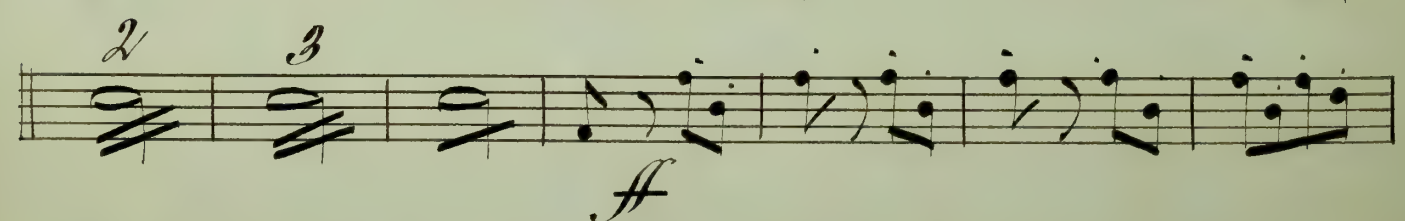
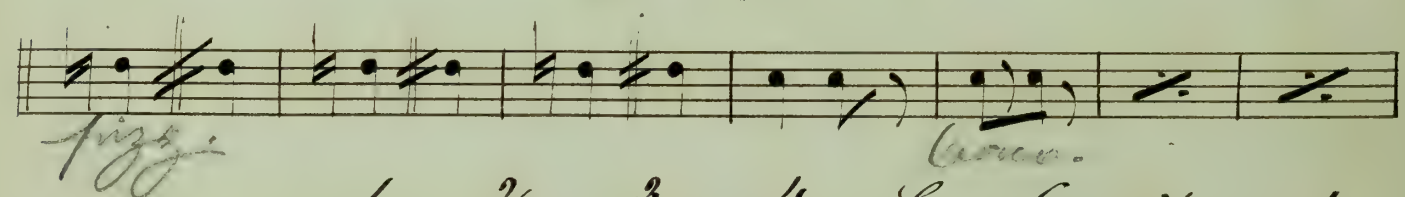
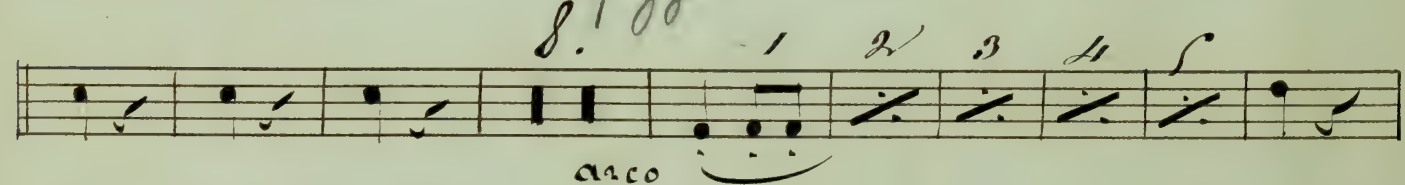
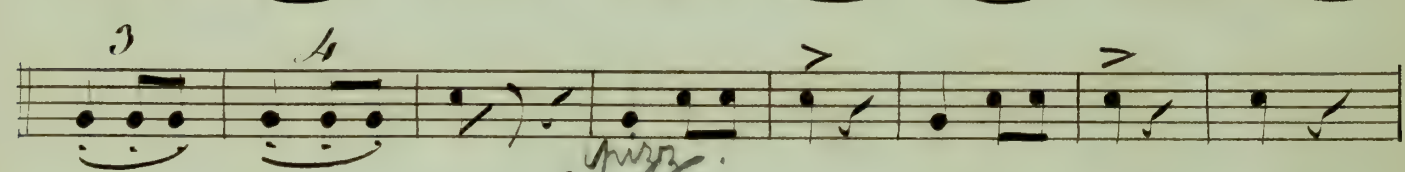
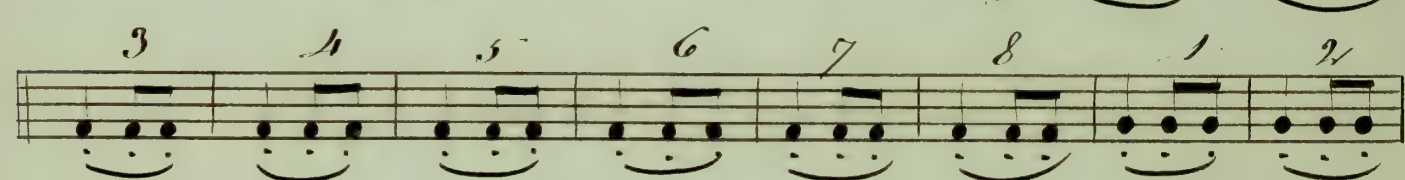
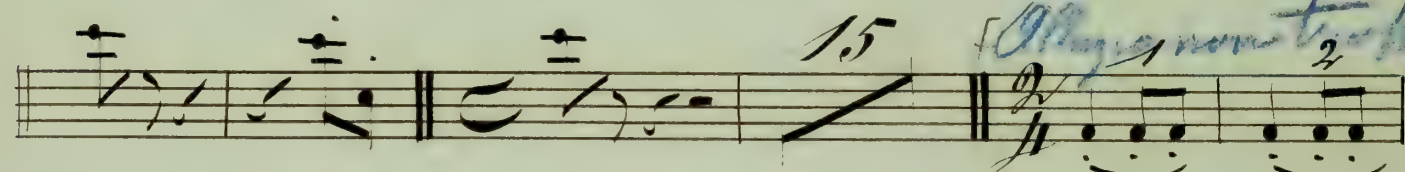
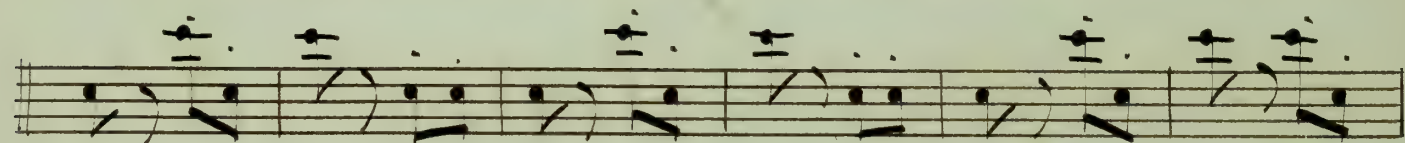
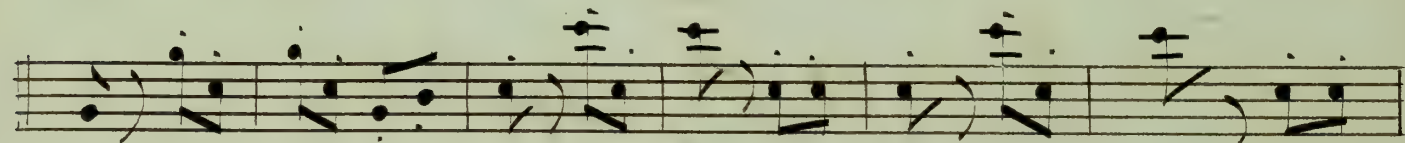
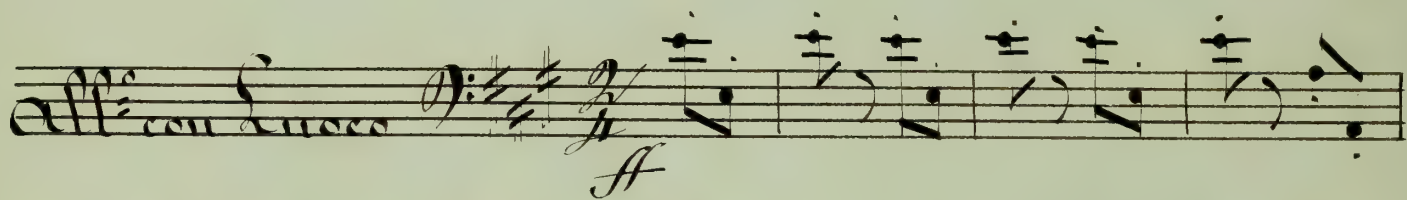
Contre Basse.

2. Répétition le 9^e jour

1 heure

Le Farfadet.

Ouverture



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. Fingering numbers (1-5) are written above many notes. Performance markings include "pizz" (pizzicato) and "Arco." (arco). A large handwritten "5." is placed below the eighth staff. The manuscript is written in dark ink on aged paper.

5

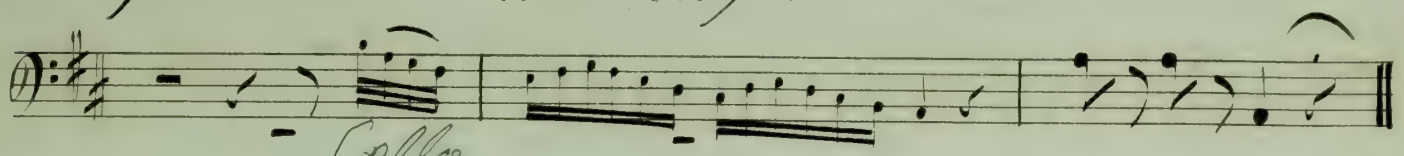
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include "all" on the fifth staff, "pizz." and "pizz." on the eighth staff, "arco" on the ninth staff, and "5" and "Cott=" on the tenth staff. The score is written in a single system across ten staves.

A

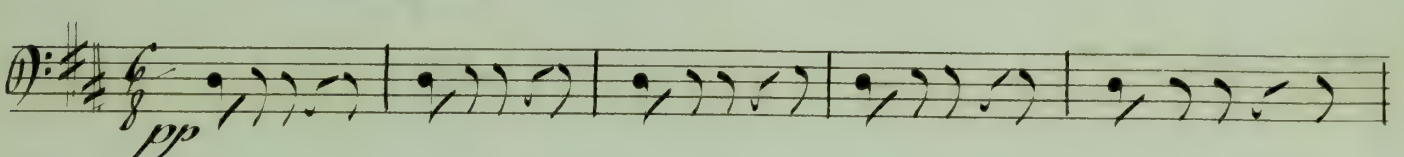
1



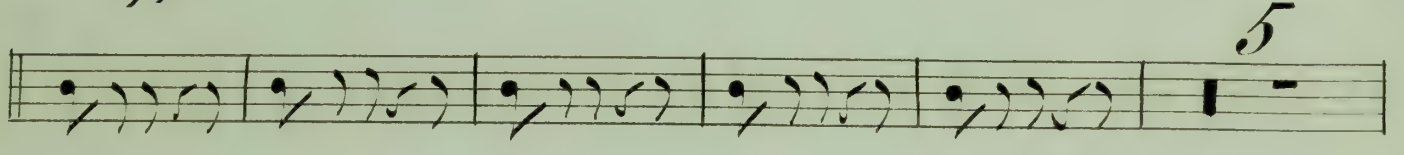
- plet à chacun notre couplet



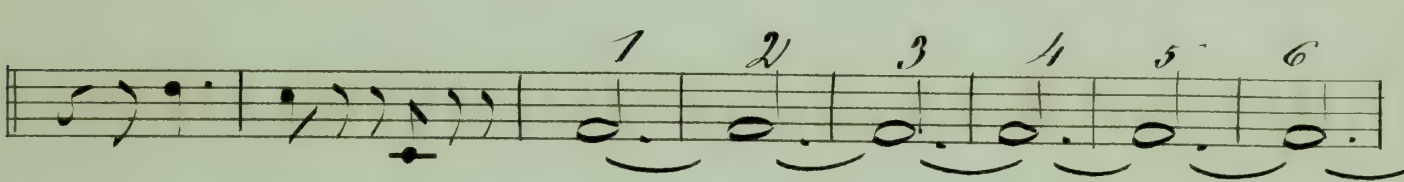
Cello



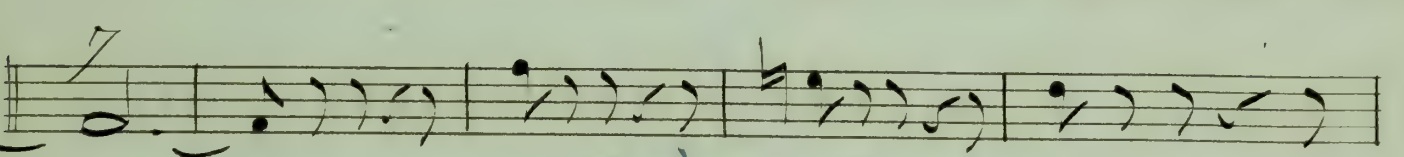
pp



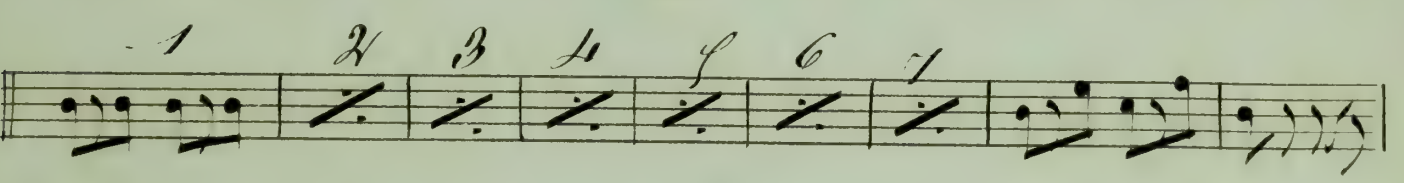
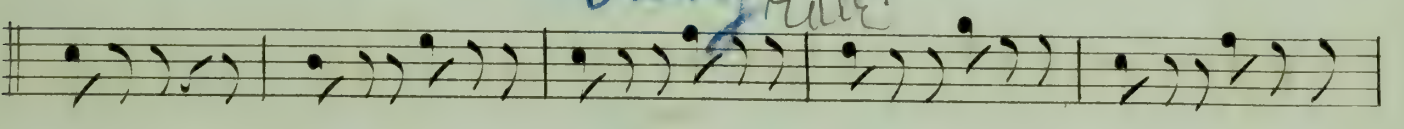
5



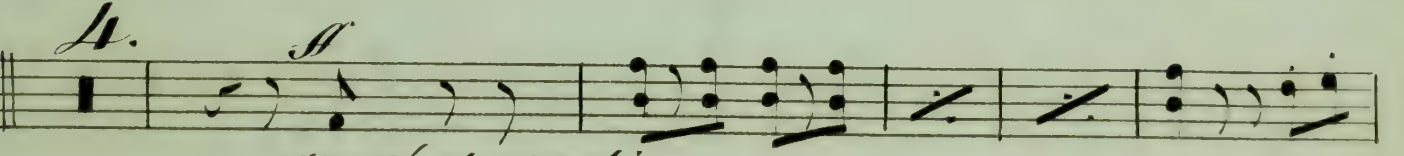
1 2 3 4 5 6



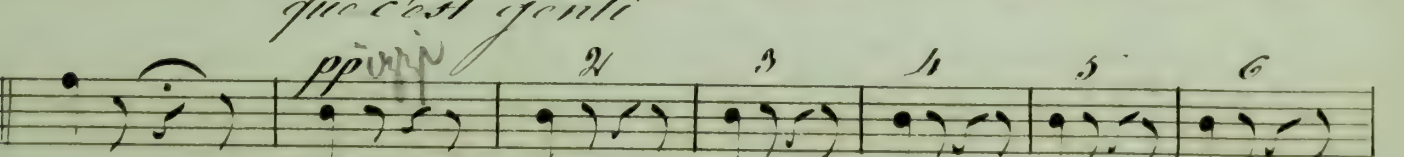
String rall.



1 2 3 4 5 6 7



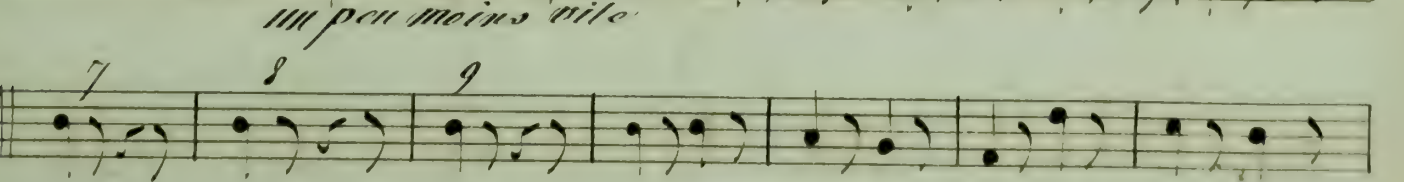
A. A.



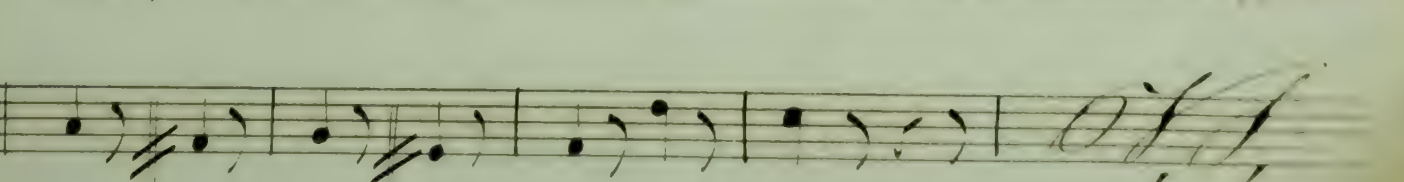
que c'est genti

pppp

2 3 4 5 6



un peu moins vite



7 8 9



Off.

arco 2 3 4 5 6 7 8

p

1^o Tempo

à nous deux Babet

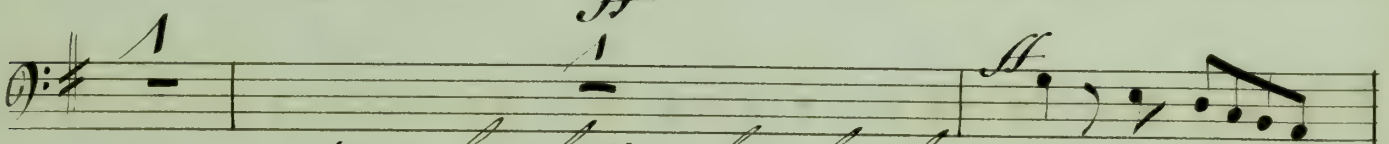
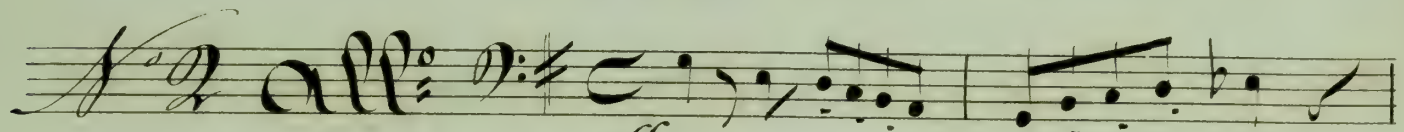
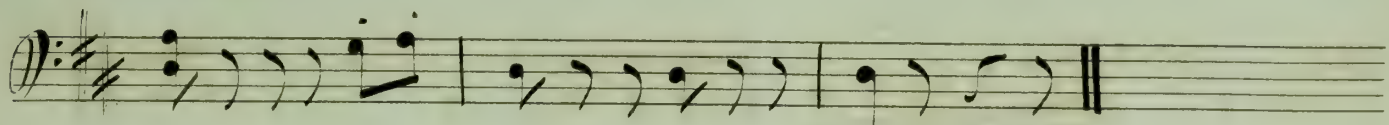
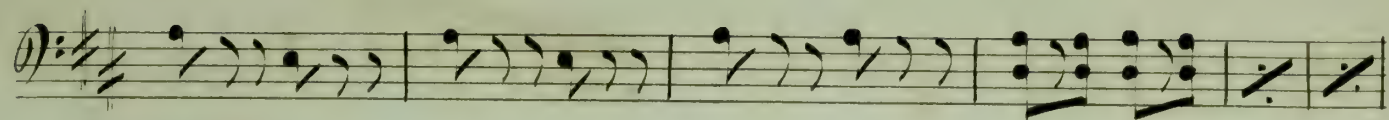
5.

Suivre

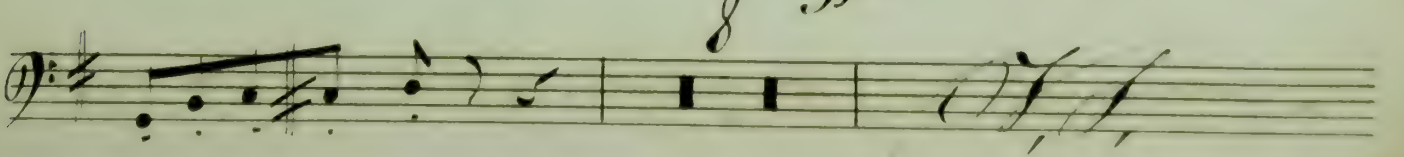
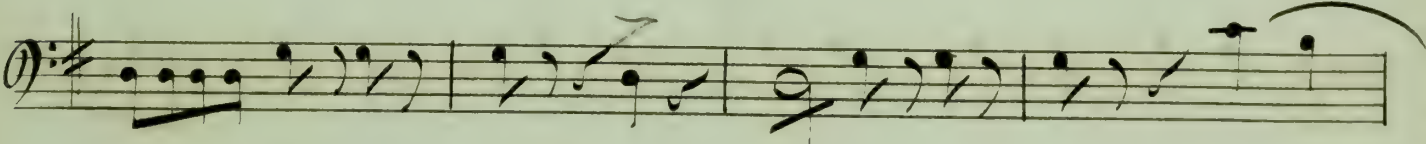
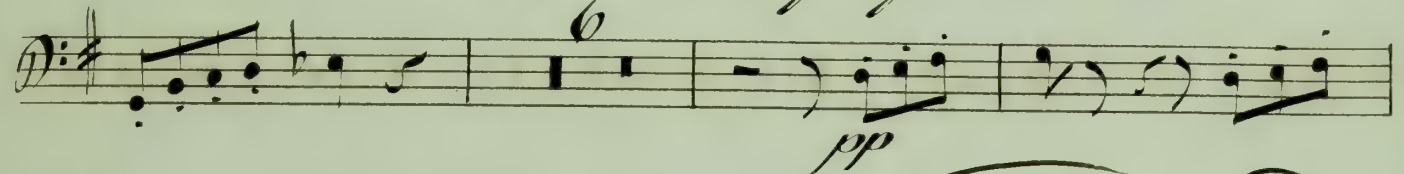
rall.

2 3 4 5 6 7

4



pour les lutins, les farfadets



pp
pp
1
2
ff
f
1
2
5

et je suis morte elle est
morte elle est morte *c'est le premier en*

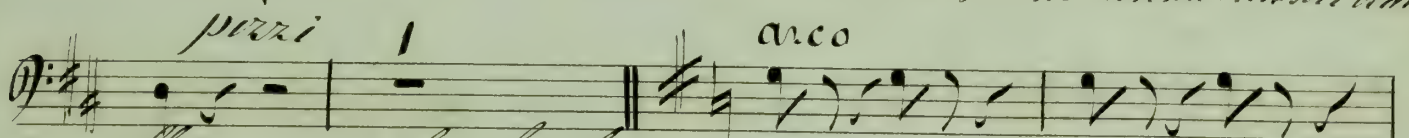
Sizzies



fleurs que j'ai vu ce matin



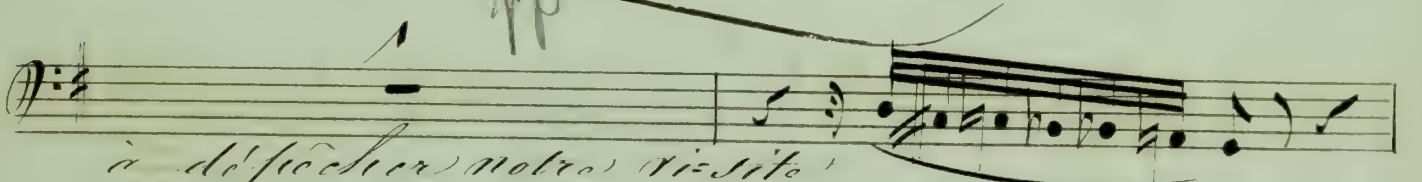
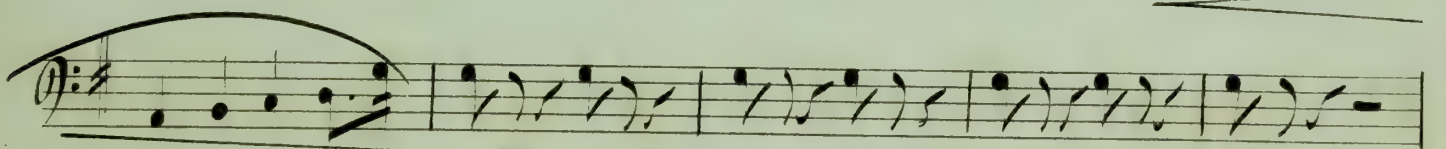
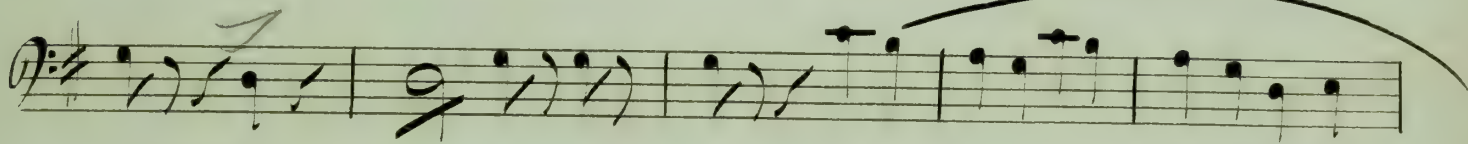
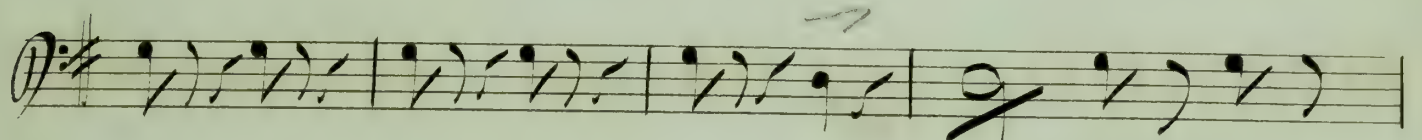
castu biermo l'istess trau



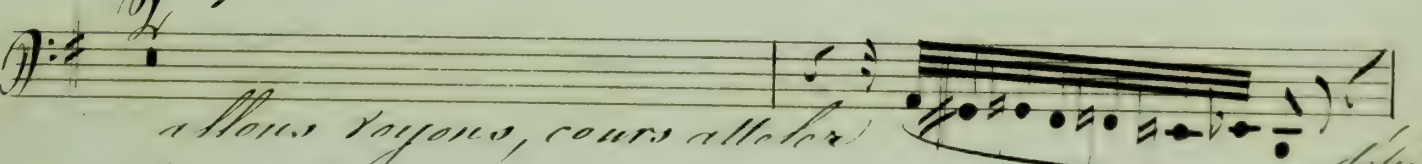
pizzi

arco

quille - les farfadets

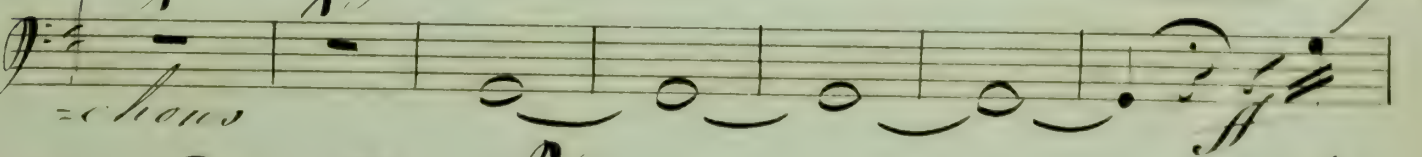


à despocher notre visite

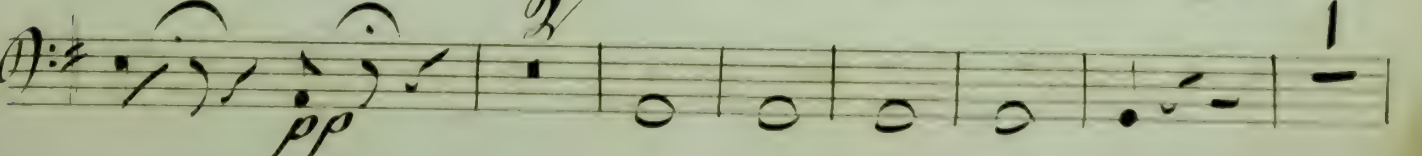


allons voyons, cours aller

dejà



chous



1

mon fils

hein! il faut eh bien.

ce me semble

Pizz:

all.^o

à tempo

pizzic

Rall. à Tempo

Handwritten musical score for a string instrument, consisting of seven staves. The notation includes various dynamics such as *pp* (pianissimo), *ff* (fortissimo), and *arco* (arco). There are also performance markings like *pizzic* (pizzicato) and *à Tempo*. The music features a mix of eighth and sixteenth notes, with some measures containing rests and accidentals.

1/2 ton plus bas

Handwritten musical score for a string instrument, consisting of five staves. The notation includes various dynamics such as *Andte* (Andante), *p* (piano), and *arco*. There are also performance markings like *pizzic* (pizzicato) and *à Tempo*. The music features a mix of eighth and sixteenth notes, with some measures containing rests and accidentals.

2

pizzic *Ando* \leq \geq

pizzic *Tempo*

et mes amours

diminuando *arco* *pp* \gt

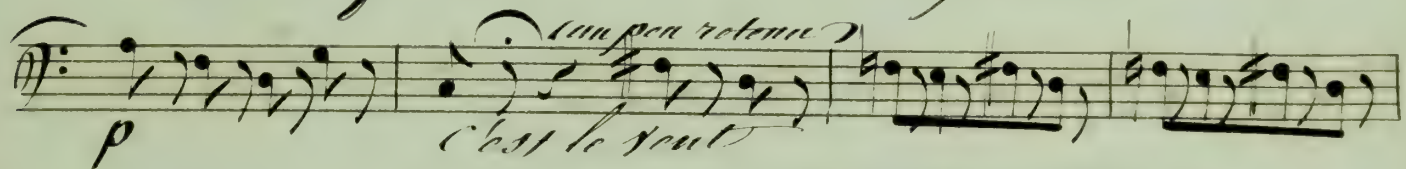
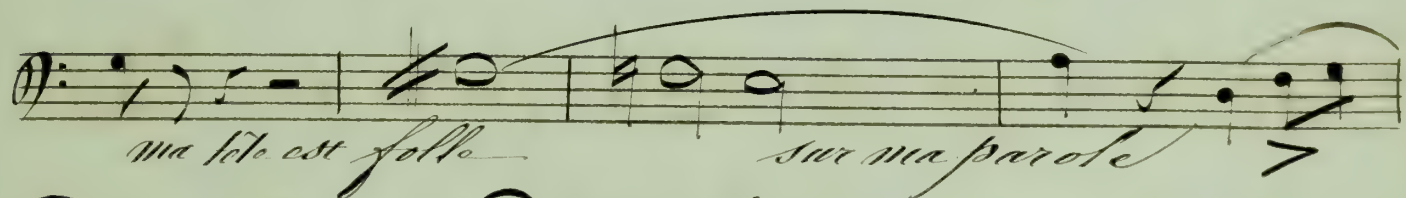
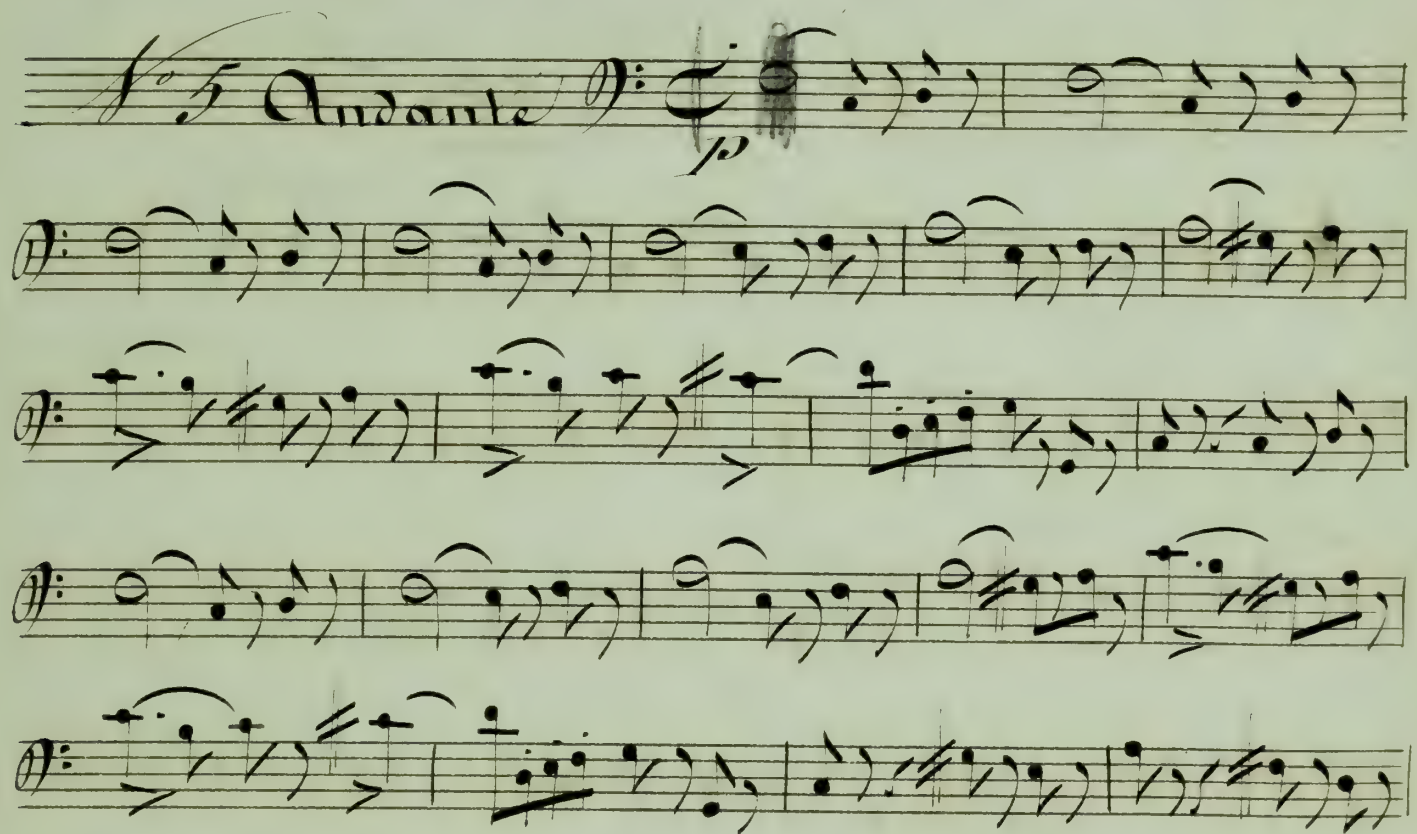
ut *all non troppo*

arco *dimi*

Ande doo de C.B. *p* *pizzic*

arco \leq

\leq *p* \leq *p* *mes a*



Off.

2

3 4 5 7 7

8 *tr* *ff* 6 *pp*

5 6 *Andantino* *p/p*

rall: animé *p*

cresc *ff*

p *bon*

pour

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- cres* (crescendo) and *ff* (fortissimo) on the third staff.
- all. dante* (allargando) and *pp* (pianissimo) on the sixth staff.
- 1^o tempo* (first tempo) and *arco* (arco) on the seventh staff.
- ff* (fortissimo) on the eighth staff.
- ffor* (fortissimo) on the ninth staff.
- ff* (fortissimo) on the tenth staff.
- ff* (fortissimo) on the eleventh staff.
- ff* (fortissimo) on the twelfth staff.
- ff* (fortissimo) on the thirteenth staff.
- ff* (fortissimo) on the fourteenth staff.
- ff* (fortissimo) on the fifteenth staff.

16

4

Andantino

pp

rall

cres

ff

minuette

ff

cres

*Qui, ça va se passer**N° 6*

ff

ff

ff

ff

ff

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- f pp* (first staff)
- 3* (second staff, above a triplet)
- ppiz^o* (second staff, below)
- 1* (third staff, above a note)
- arco pp* (third staff, below)
- 1* (fourth staff, above a note)
- 1* (fifth staff, above a note)
- 1* (sixth staff, above a note)
- 2* (sixth staff, above a note)
- 3* (seventh staff, above a note)
- arco* (eighth staff, above)
- tremolo* (eighth staff, below)
- ppiz^o* (ninth staff, below)
- pp arco* (ninth staff, below)
- 2* (ninth staff, above a note)
- 4.* (ninth staff, above a note)
- 5.* (ninth staff, above a note)
- 5* (ninth staff, above a note)

The score concludes with a final staff containing a single note and a fermata.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Bass clef, key signature of two flats (B-flat, E-flat). Starts with a forte (*pp*) dynamic. The melody consists of eighth and quarter notes.

Staff 2: Treble clef, key signature of two flats. Continues the melody with eighth and quarter notes.

Staff 3: Treble clef, key signature of two flats. Features first endings marked with '1' and a final ending marked with '4'.

Staff 4: Treble clef, key signature of two flats. Continues the melody with eighth notes.

Staff 5: Treble clef, key signature of two flats. Includes a triplet of eighth notes and a section marked *pizz* (pizzicato).

Staff 6: Treble clef, key signature of two flats. Features a tremolo section marked *tremolo* and an *arco* (arco) section.

Staff 7: Treble clef, key signature of two flats. Continues the melody with eighth notes.

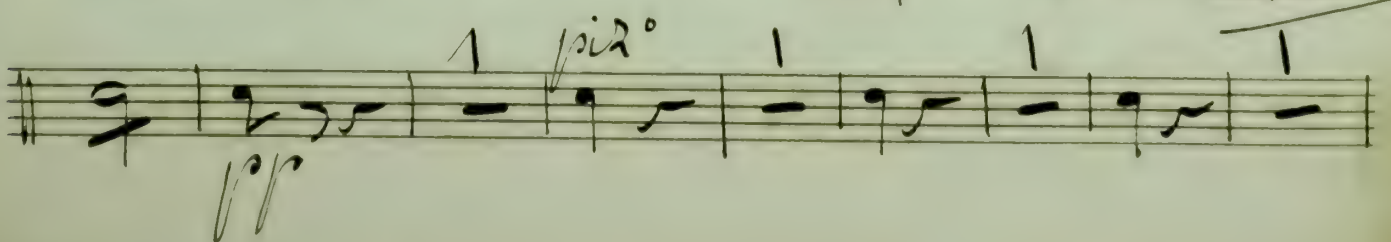
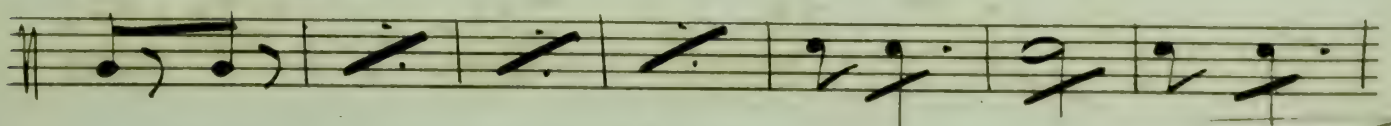
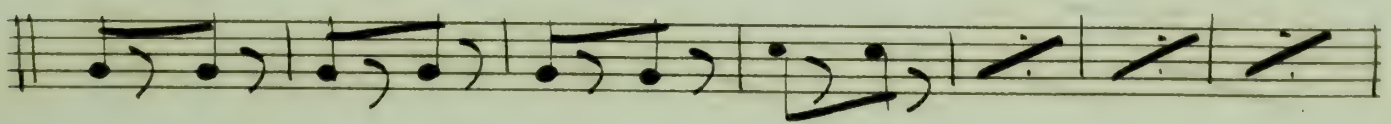
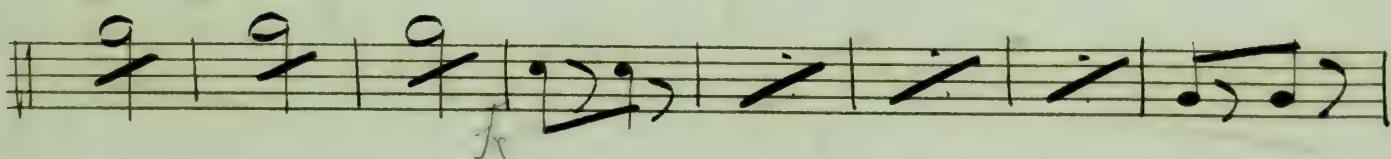
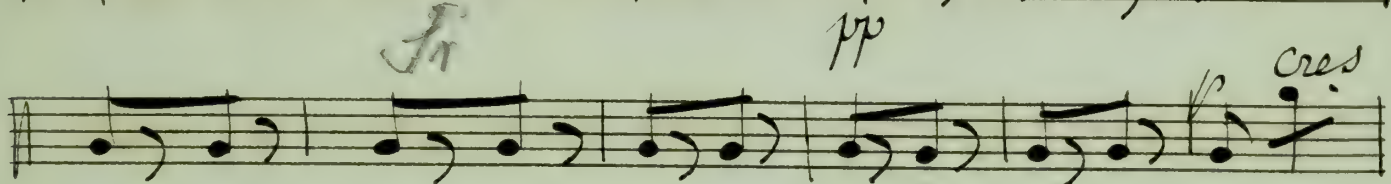
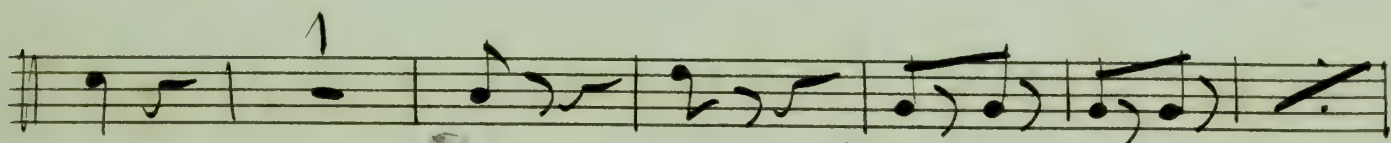
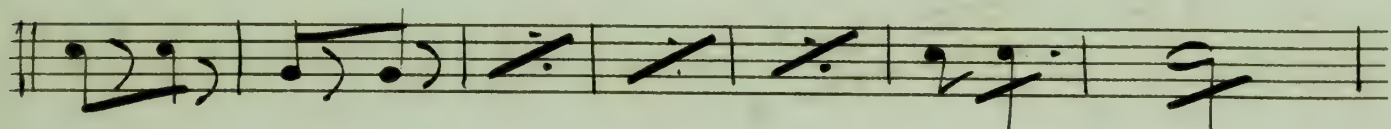
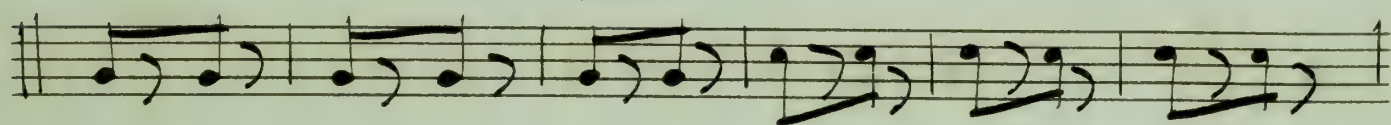
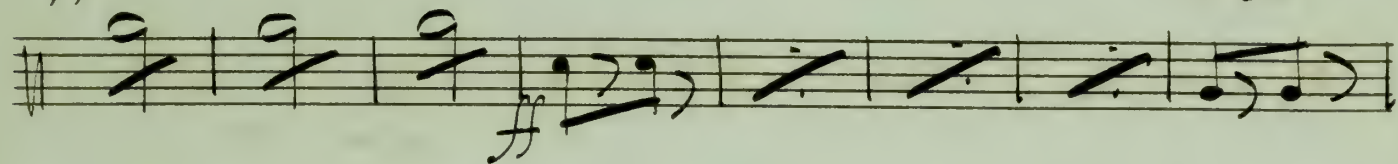
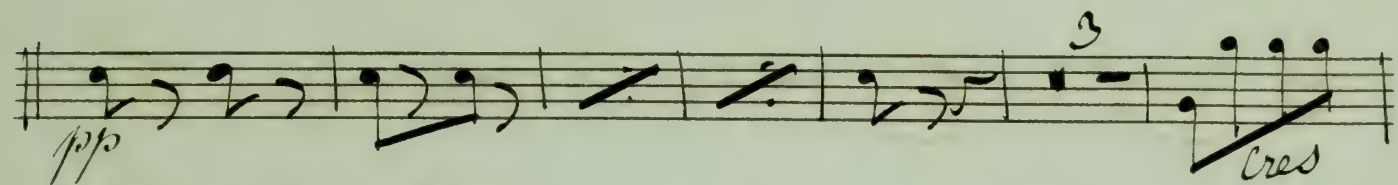
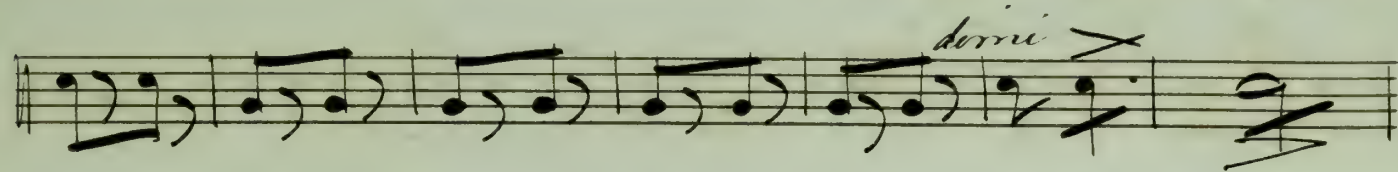
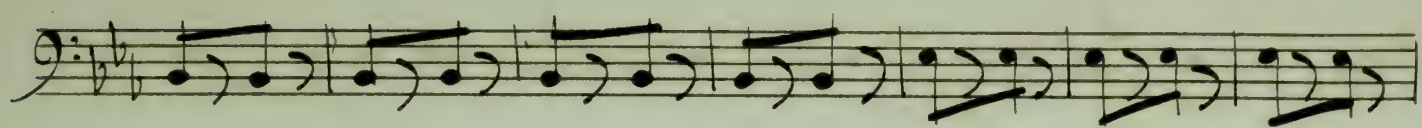
Staff 8: Treble clef, key signature of two flats. Includes an *arco* section and a section marked *pizz*.

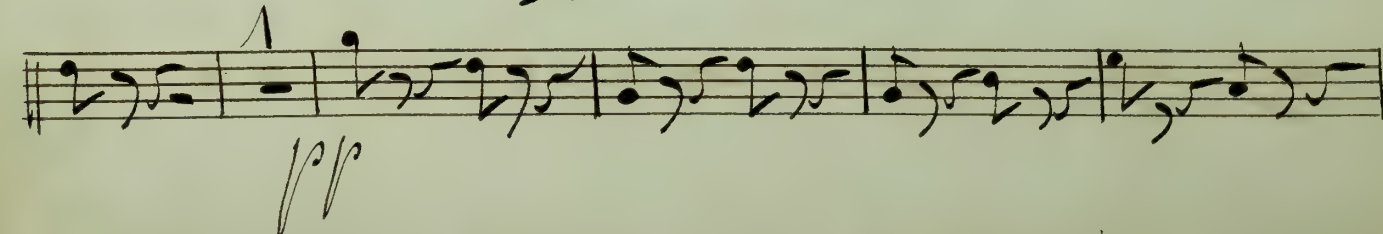
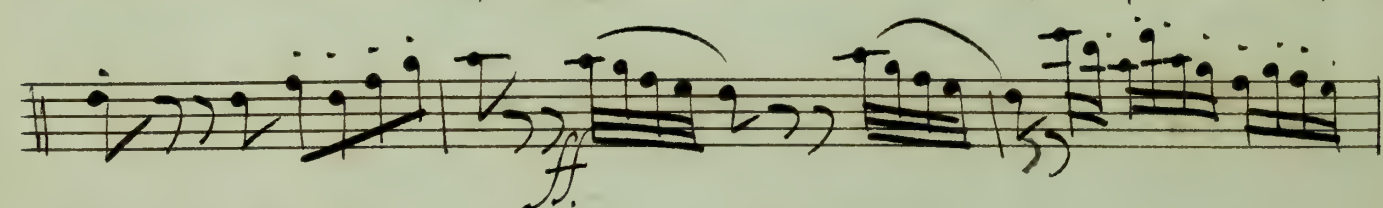
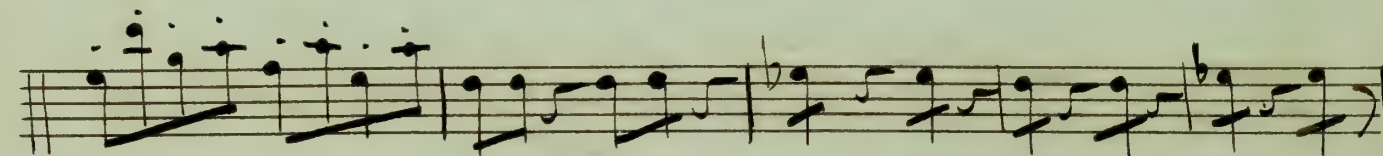
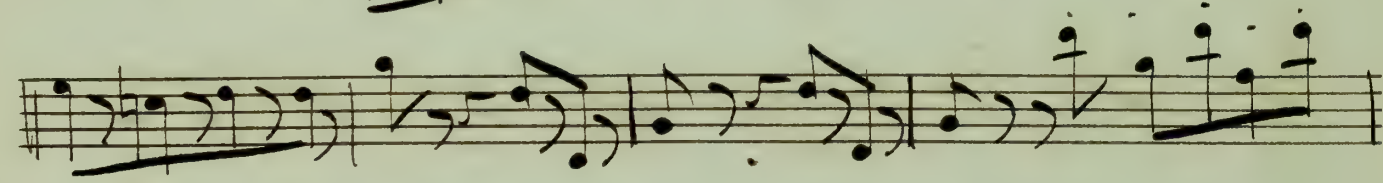
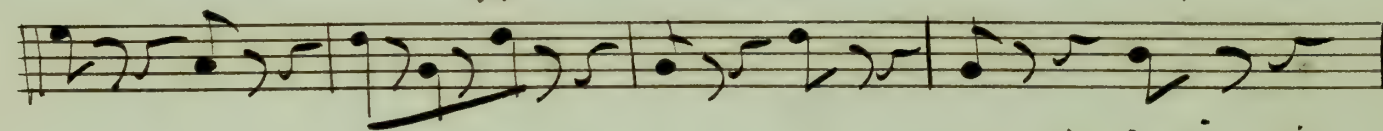
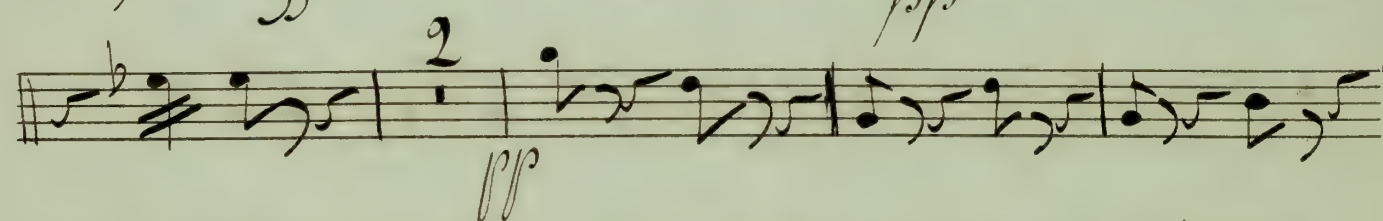
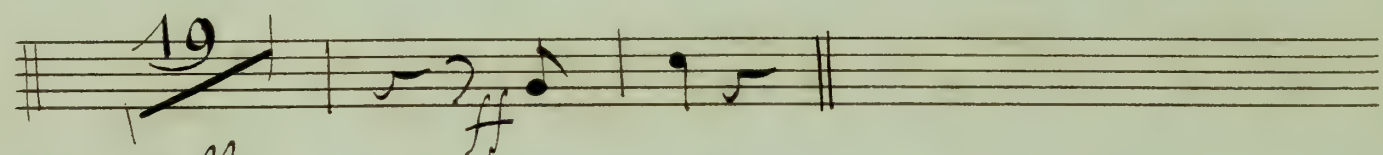
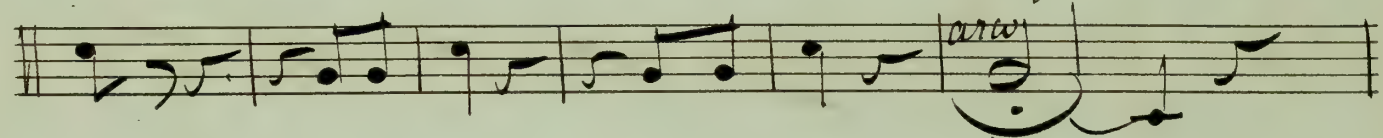
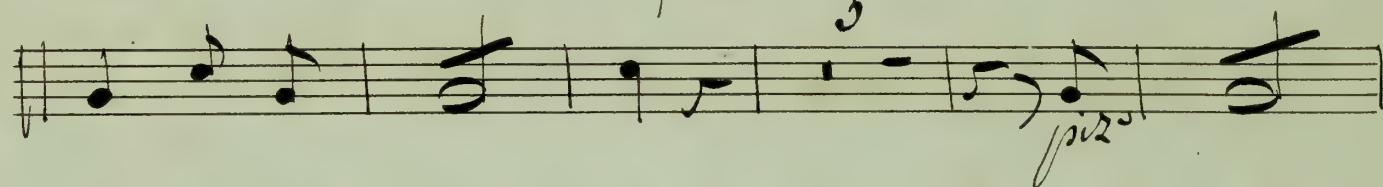
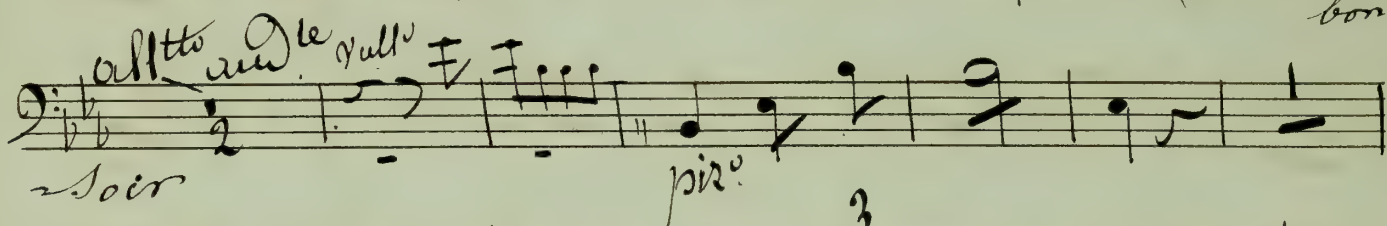
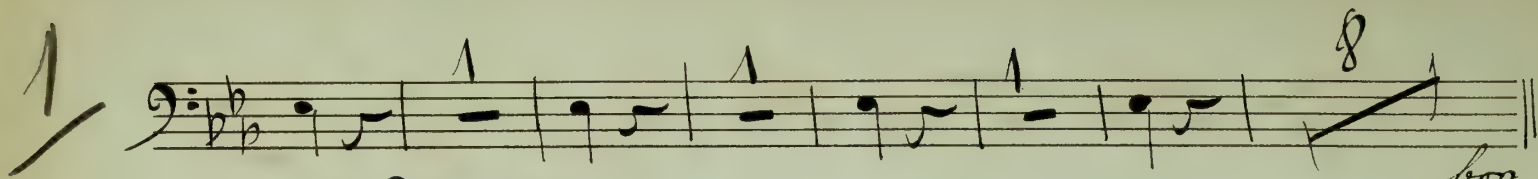
Staff 9: Treble clef, key signature of two flats. Features a sequence of notes numbered 1 through 9, with lyrics: *écoutons écoutons Voyons Voyons*.

Staff 10: Treble clef, key signature of two flats. Features a sequence of notes numbered 10 through 18, with lyrics: *ons*.

Staff 11: Treble clef, key signature of two flats. Features a sequence of notes numbered 19 through 26.

Staff 12: Treble clef, key signature of two flats. Ends with a forte (*ff*) dynamic marking.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

Lyrics include: *Vous m'avez trahi*

Performance instructions include: *andante*, *rall:*, *cres*, and *cresc.*

The score is written in a single system across ten staves, with some staves containing multiple measures of music.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and performance instructions.

Staff 1: Bass clef, key signature of one flat (B-flat). Starts with a *p* (piano) dynamic. The melody consists of eighth and quarter notes.

Staff 2: Treble clef, key signature of one flat. Continues the melodic line with eighth and quarter notes.

Staff 3: Treble clef, key signature of one flat. Features a melodic line with eighth notes and a *ff* (fortissimo) dynamic marking.

Staff 4: Bass clef, key signature of one flat. Starts with a 6/8 time signature. Includes a *pizz.* (pizzicato) instruction and a *ff* dynamic.

Staff 5: Bass clef, key signature of one flat. Includes an *arco* (arco) instruction, a *ff* dynamic, and a *pizz.* instruction.

Staff 6: Bass clef, key signature of one flat. Continues the melodic line with eighth notes.

Staff 7: Bass clef, key signature of one flat. Includes an *arco* instruction, a *cresc.* (crescendo) marking, and a *rit.* (ritardando) marking.

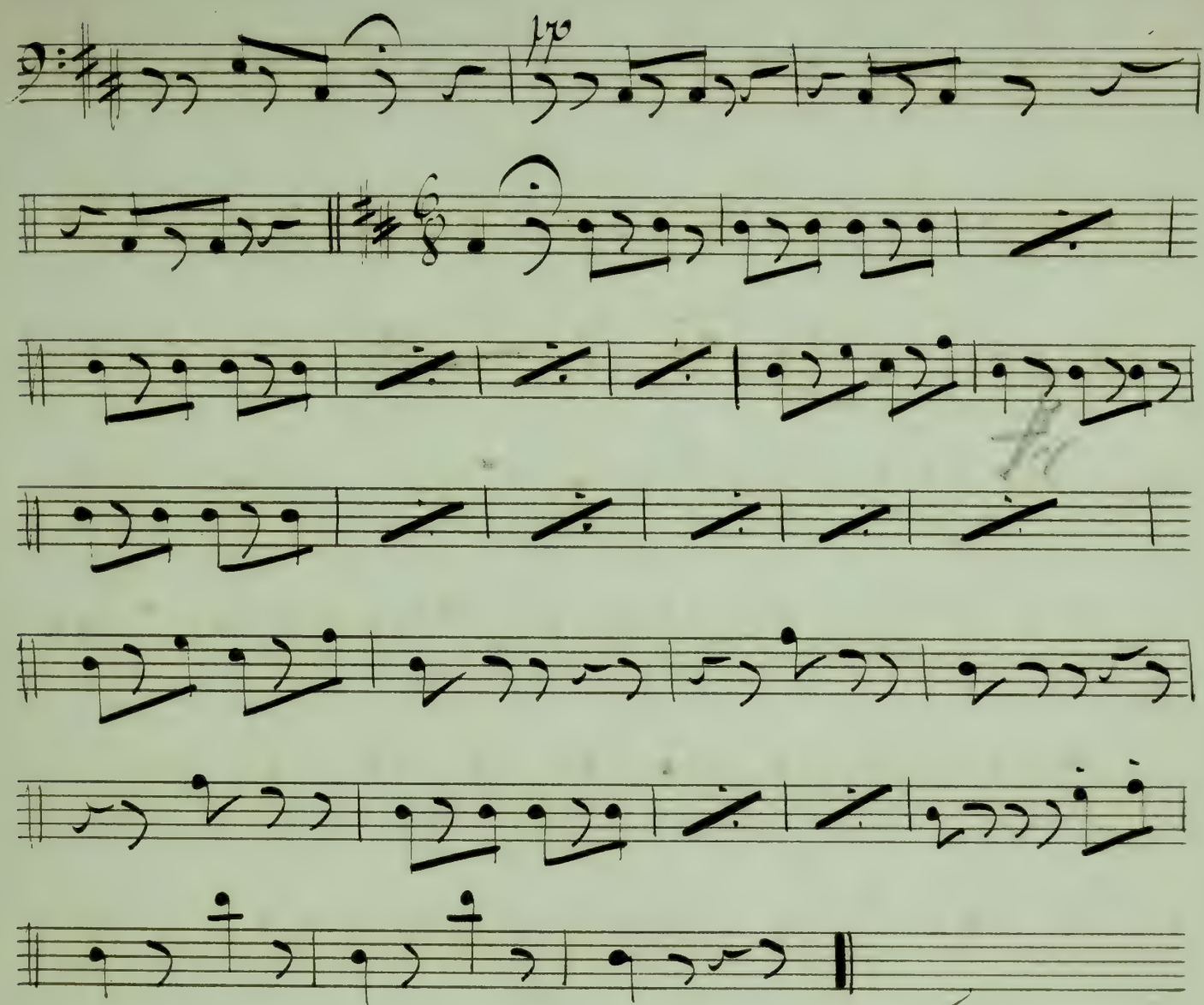
Staff 8: Bass clef, key signature of one flat. Includes a *ff* dynamic, a *rit.* marking, and a *call:* (crescendo) marking.

Staff 9: Bass clef, key signature of one flat. Features a melodic line with eighth notes and a *ff* dynamic.

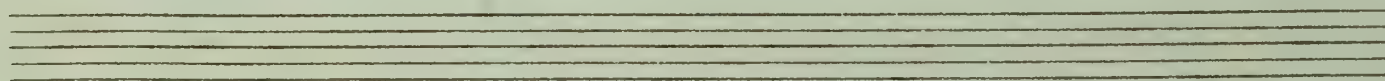
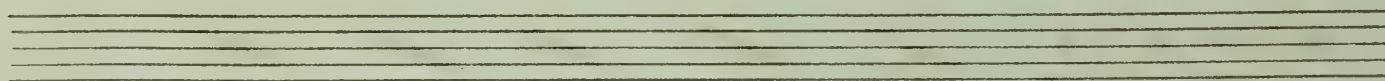
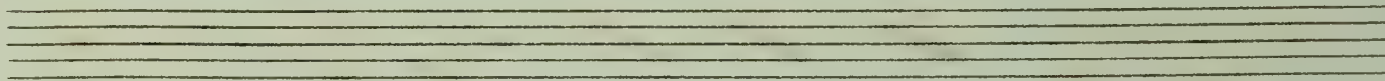
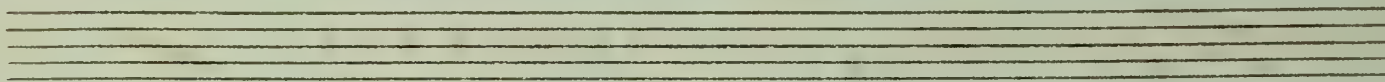
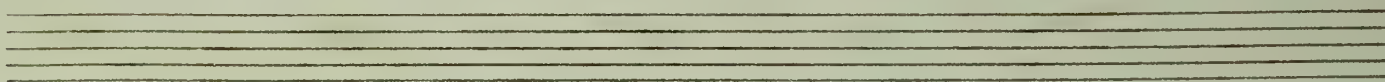
Staff 10: Bass clef, key signature of one flat. Includes a *pp* (pianissimo) dynamic and a *ff* dynamic.

Staff 11: Bass clef, key signature of one flat. Continues the melodic line with eighth notes.

Staff 12: Bass clef, key signature of one flat. Includes a *re* (ritardando) marking.



Fin



Contrebasse.
Le Garfadet.

J. Bauwens

reprise du Trepas
le Xth 1885

Contrebasse

50 minutes

50

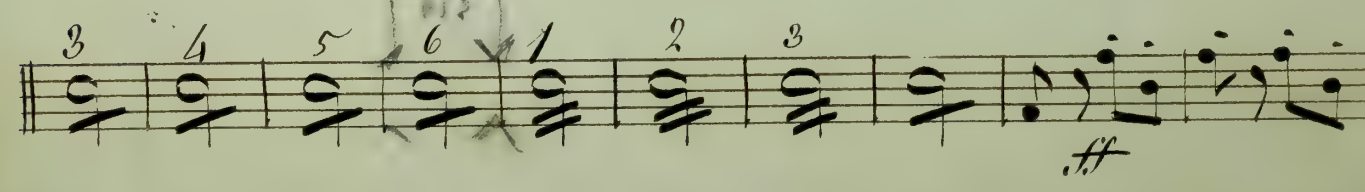
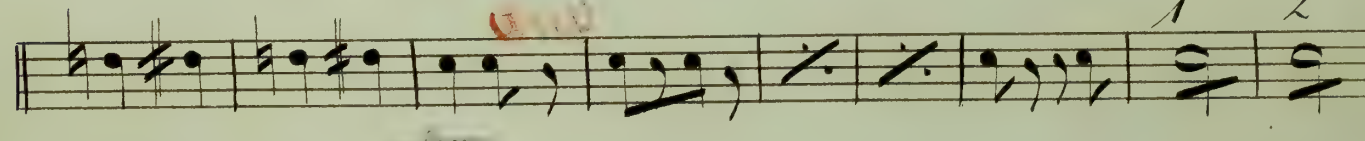
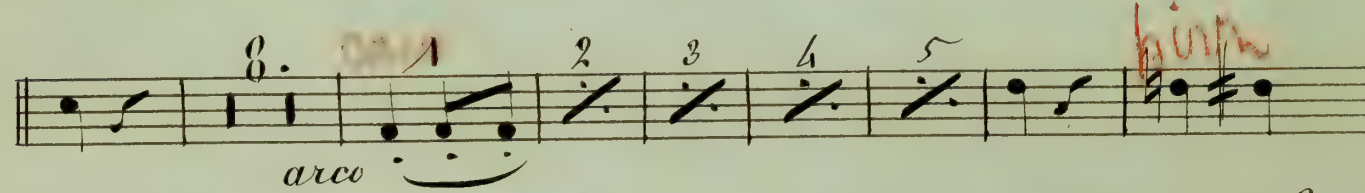
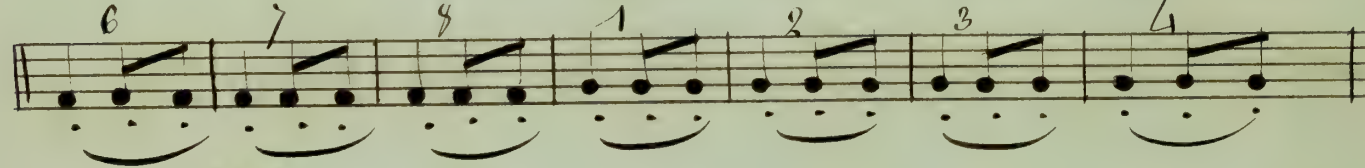
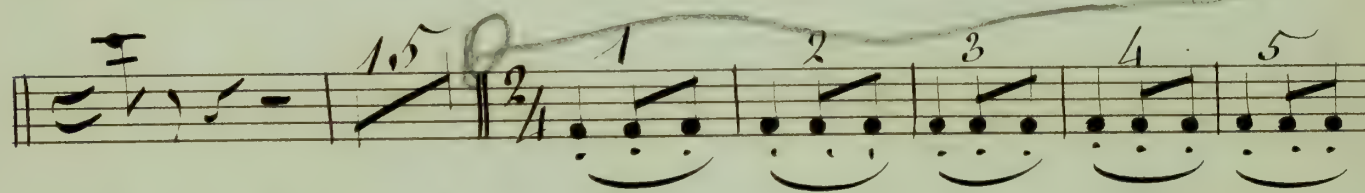
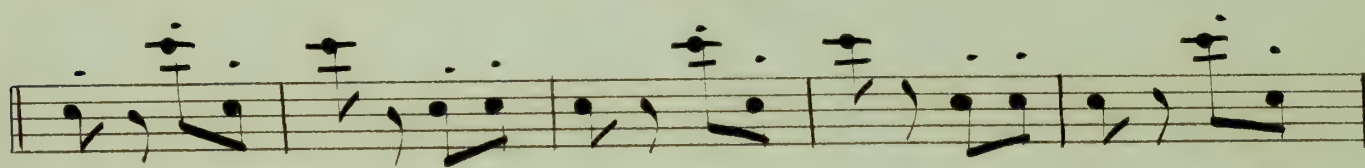
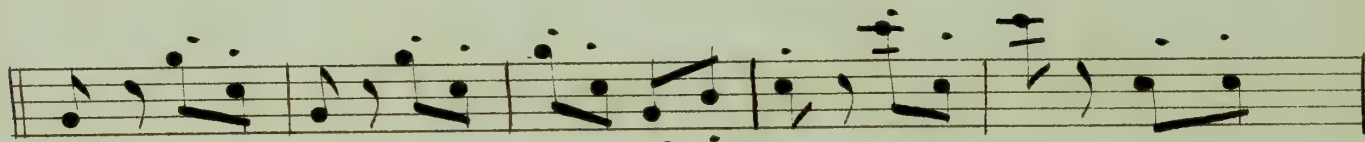
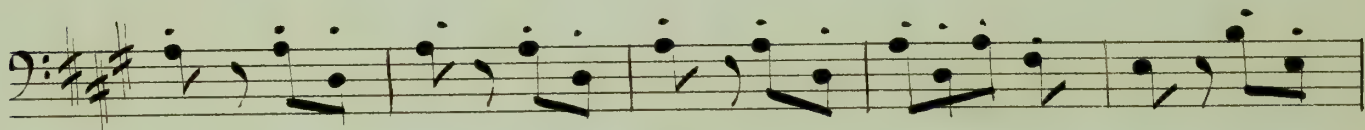
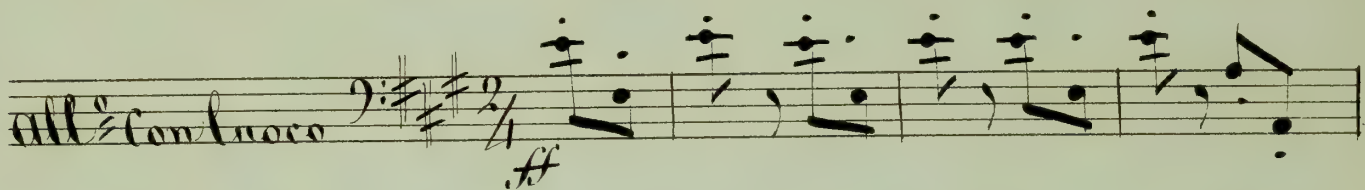
L. Fairclough

Handwritten signature or name, possibly "Fairclough", written in a large, flowing cursive script across several staves.

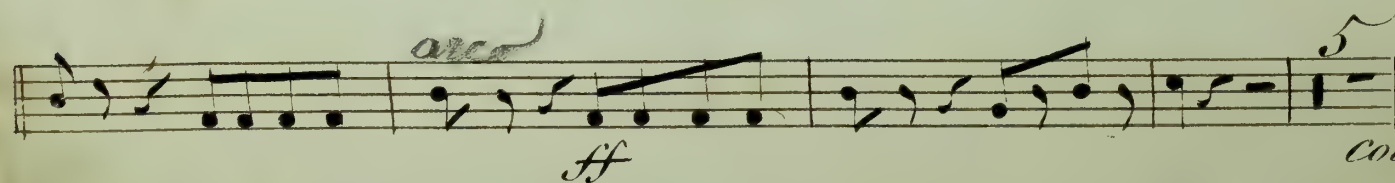
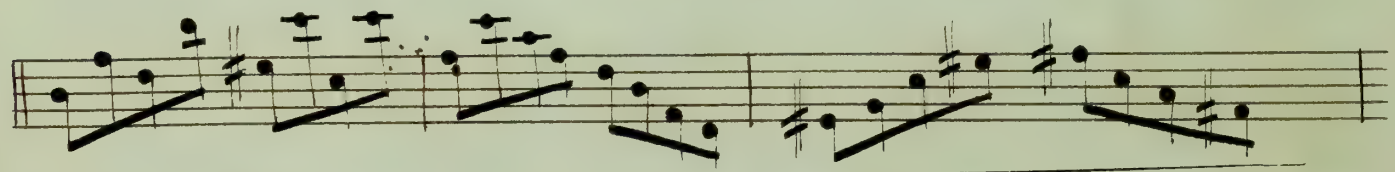
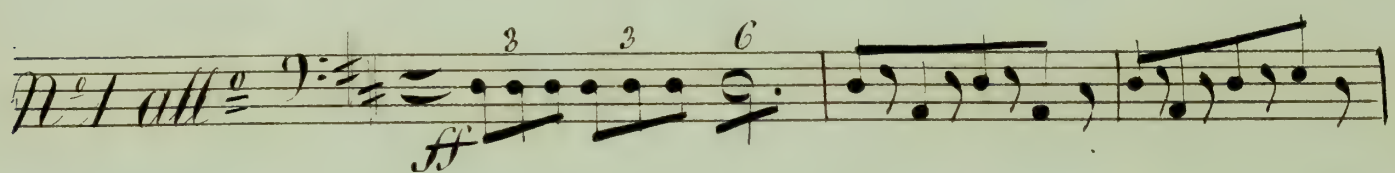
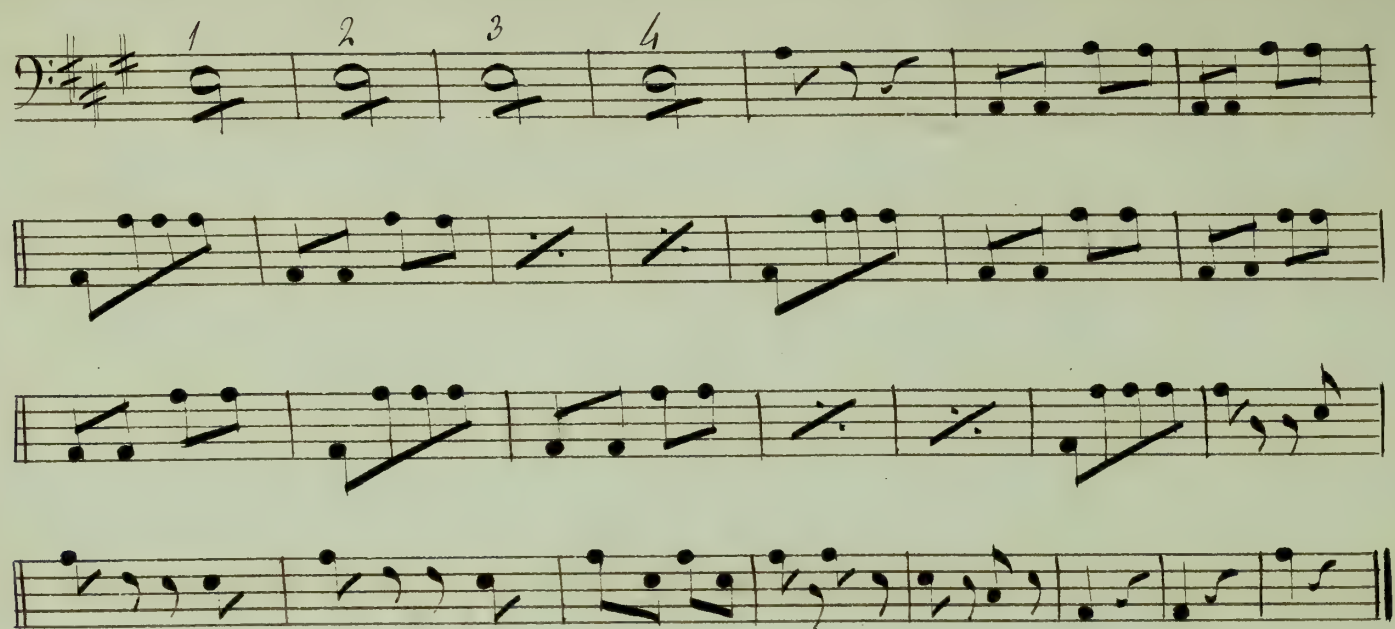
Handwritten signature or initials, possibly "G. J. Kelly", written in a cursive script at the bottom right of the page.

Contre-Basse

Couverture.



Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Red ink annotations include "ici", "pizz", "anw", and "ff". Fingering numbers (1-5) are written above many notes. A diagonal line is drawn across the first five staves.



ff
- plet à chacun notre couplet

f

pp

1 2 3

4 5 6 7

rall

1 2 3 4 5 6 7

4 *ff*

que c'est genti

pp

Pizz peu moins

2 3 4 5 6 7

vite

8 9

Handwritten musical score on ten staves. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and annotations include:

- arco* (above the first staff)
- p* (piano, below the first staff)
- 2* (above the first staff)
- pizz* (pizzicato, above the second staff)
- 1^o Tempo* (above the fifth staff)
- à nous deux, Abel* (below the fifth staff)
- Surrog. rrrrry* (above the ninth staff)
- PR* (below the ninth staff)
- f* (below the tenth staff)

The score is written in a system of ten staves, with various musical notations and dynamic markings throughout.

The first system consists of three staves of music. The top staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music. The middle and bottom staves are in treble clef and contain four measures of music, mostly consisting of eighth and sixteenth notes.

The second system consists of two staves. The top staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a measure of a whole rest, followed by three measures of music. The bottom staff is in treble clef and contains three measures of music, starting with a measure of a whole rest.

pour les lutins, les farfa-dets

The third system consists of two staves. The top staff is in bass clef and contains four measures of music, including a measure with a '6' above it. The bottom staff is in treble clef and contains four measures of music, including a measure with a 'pp' (pianissimo) marking below it.

The fourth system is a single staff in treble clef containing five measures of music. The first measure has a '1' above it, the second has a '2', the third has a '3', and the fourth has a '4'.

The fifth system is a single staff in treble clef containing five measures of music. The first measure has a '5' above it, the second has a '6', the third has a '7', and the fourth has an '8'. A 'f' (forte) marking is placed below the fourth measure.

The sixth system is a single staff in treble clef containing five measures of music. A 'P' (piano) marking is placed below the third measure.

The seventh system is a single staff in treble clef containing five measures of music.

The eighth system is a single staff in treble clef containing five measures of music. A '2' is written above the third measure.

ff

pp
P

plus lent

pp

ff

ff

2
et je suis

5
morte elle est morte elle est morte: c'est le pommier en

Pizz

fleurs que j'ai vu ce matin

3

vastubimbelaisstran -

pizz *arco*

- quille les farfadets

f *P*

f *P* *PF*

cello

2

à dépêcher notre vi - - site

2

allons voyons, cours atte - ler

chords *#*

2

p/p

mon filleul

hein, il faut ich bien

ce me semble

pizz

ff *pp*

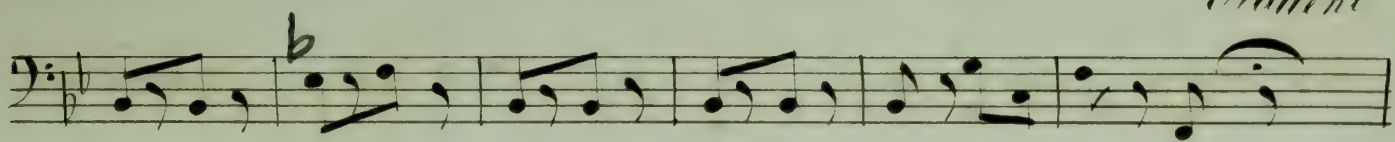
ff *pp* *3*

ff *pp*

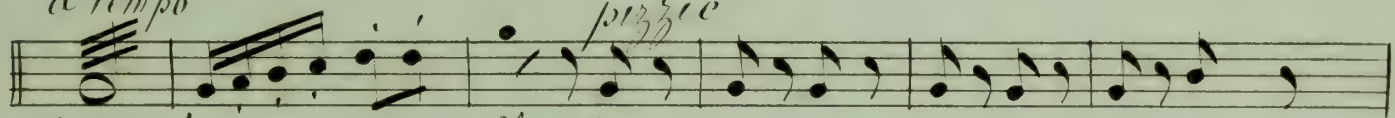
ff *pp* *ff*

pp *suivrez* *à l'arrêt* *à tempo* *pizz*

allent



à tempo



ff arco

ff pp

pizzic



arco

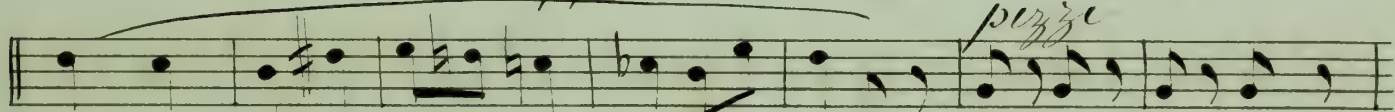


ff

pp

ff

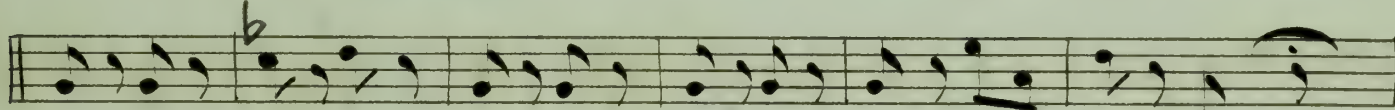
pp



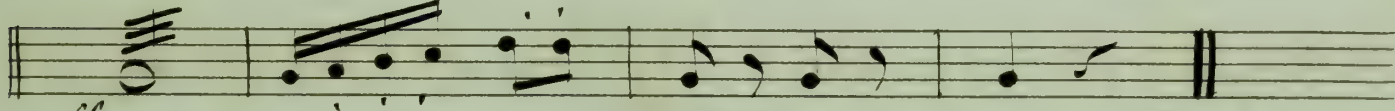
pizzic

suivrez

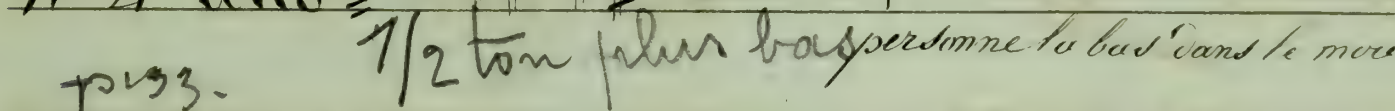
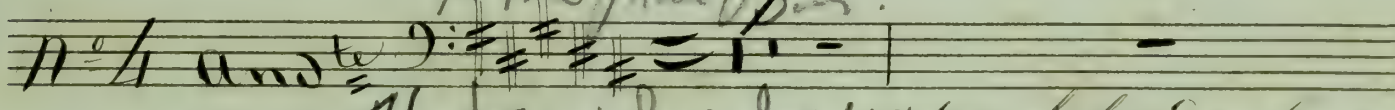
à tempo



allent

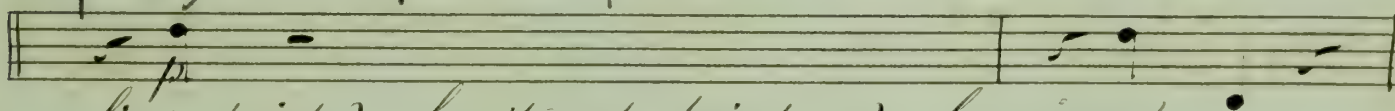


ff arco

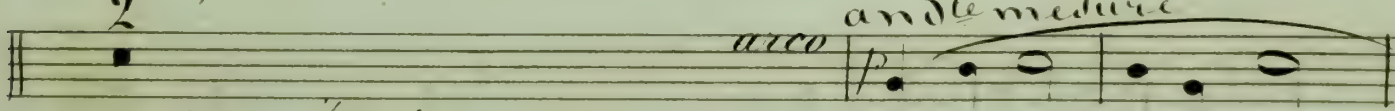


pizz.

1/2 ton plus bas personne la bas dans le mor



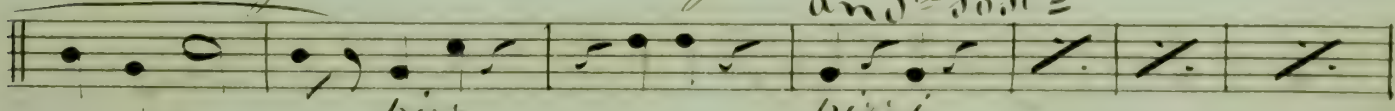
2 lin point de bruit et point de lumière



arco

and le meduré

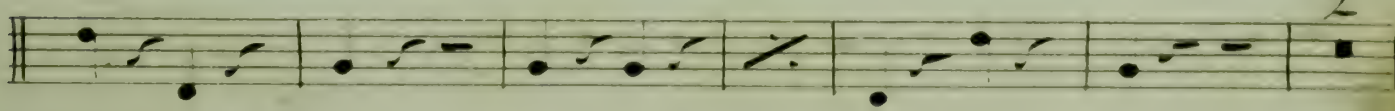
ici j'arrive avec mys-tère



and le god 2

pizz

pizzic



2

Handwritten musical score for Cello and Bass. The score is written on ten staves. The first staff is for Bass (B1) and the second for Cello (C1). The third staff is for Bass (B2) and the fourth for Cello (C2). The fifth staff is for Bass (B3) and the sixth for Cello (C3). The seventh staff is for Bass (B4) and the eighth for Cello (C4). The ninth staff is for Bass (B5) and the tenth for Cello (C5). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "pizz" (pizzicato), "à tempo", "et mes amours", "pizz.", "diminuendo", "arco", "pp", "all. non troppo", "cello", "andte soste", "CB", and "med a =". The score is written in a cursive, handwritten style.

*à tempo**arco**N° 5 andante**p**ma tête est folle sur mer**(un peu retenue)**parole**p**rall**c'est le vent*

2.

Al. S.

Handwritten musical score for "L'air de la Vierge" by G. Krumpholtz. The score is written on 12 staves in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include "en 2", "andantino", "rall.", "animé", "cres", "ff", "P", "trou", and "peur". The score is divided into measures, some of which are numbered 1 through 7.

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations include:

- andte cello* (written above the 7th staff)
- arco* (written below the 8th staff)
- 1º tempo* (written above the 8th staff)
- tutti pizz* (written above the 7th staff)
- ff* (written below the 7th staff)
- pp* (written below the 7th staff)
- pp* (written below the 8th staff)
- pp* (written below the 9th staff)
- pp* (written below the 10th staff)
- pp* (written below the 11th staff)

The score concludes with a double bar line and a final note on the last staff.

and^{te}mo

p/p

rall *plus vite*

cres

ff

Qui, ca va se passer

N°6

All^o mosso.

ff

ff/p/p

3

pizz

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Bass clef, key signature of one flat (B-flat). Starts with a triplet of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic marking: *ff*.

Staff 2: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *f* *pp*.

Staff 3: Treble clef, key signature of one flat. Starts with a series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes. Dynamic marking: *f* *pp*.

Staff 4: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *pizz*.

Staff 5: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *pp arco*.

Staff 6: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *arco*.

Staff 7: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *pizz*.

Staff 8: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *arco*.

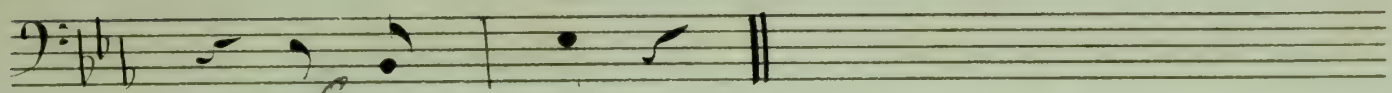
Staff 9: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *arco*.

Staff 10: Treble clef, key signature of one flat. Starts with a series of eighth notes. Dynamic marking: *arco*.

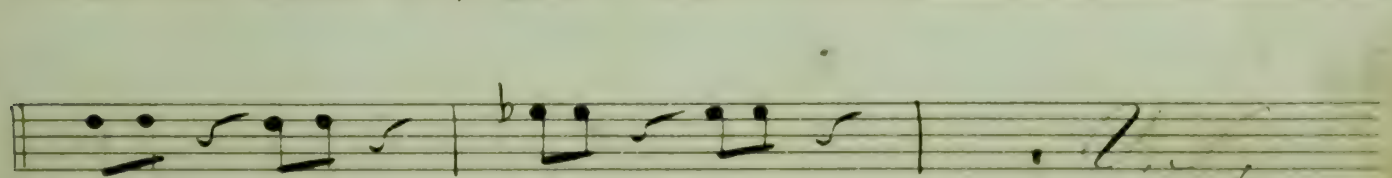
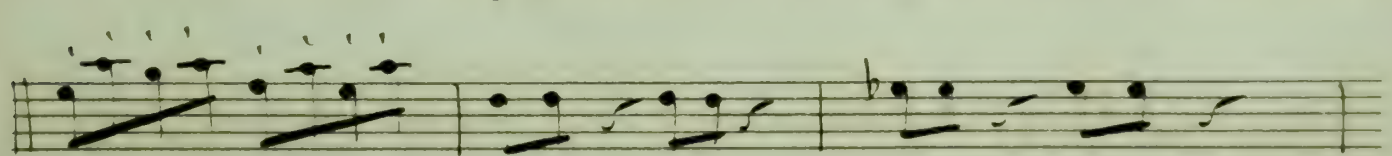
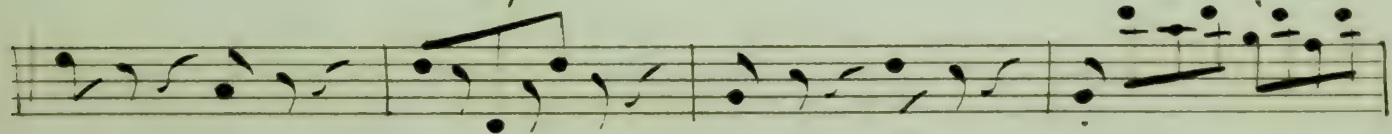
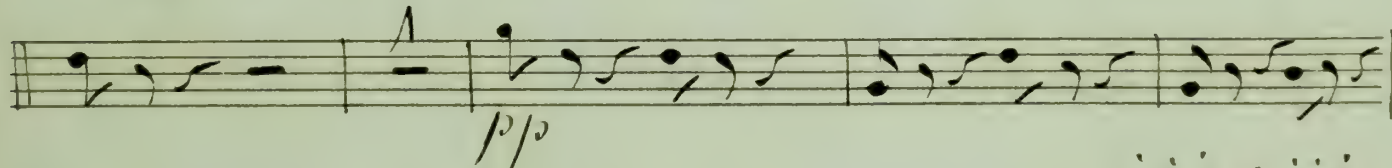
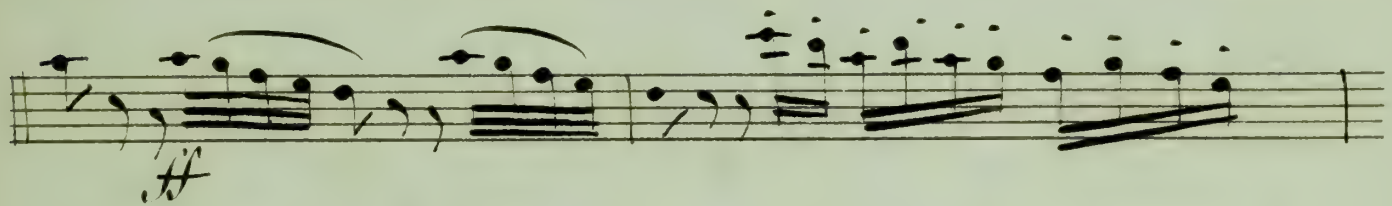
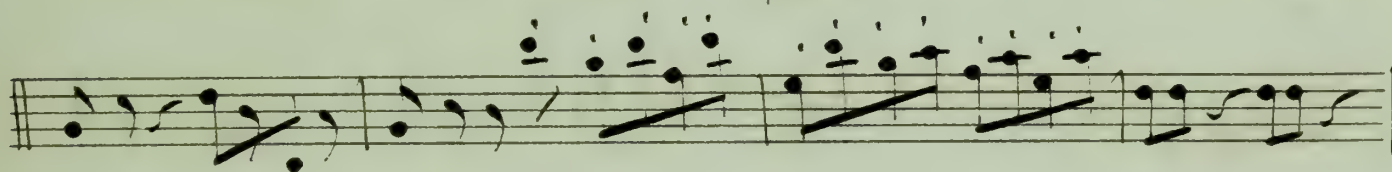
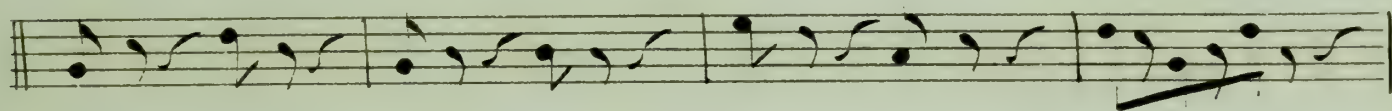
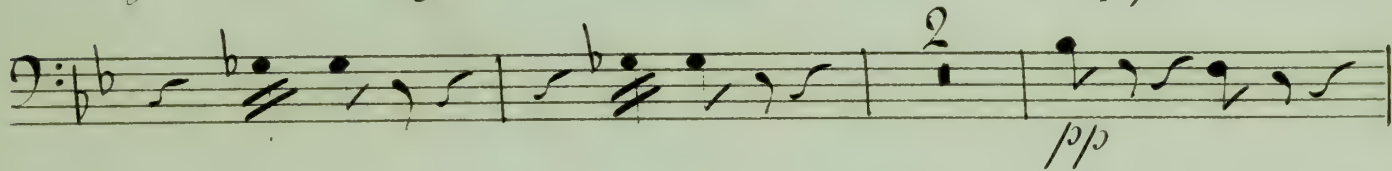
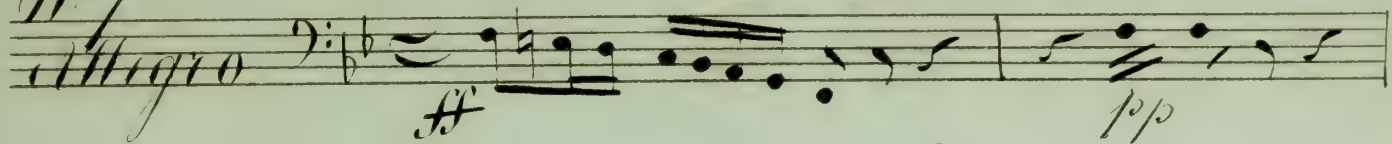
Handwritten musical score for a string quartet. The score consists of 11 staves. The first staff is a bass clef staff with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The second staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The third staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The fourth staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The fifth staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The sixth staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The seventh staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The eighth staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The ninth staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The tenth staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The eleventh staff is a treble clef staff with a key signature of one sharp (F-sharp) and a time signature of 2/4. It contains a series of eighth notes and a final half note. The score includes various performance instructions: "5 cello" (written above the second staff), "E courtons" (written above the third staff), "futti" (written above the fourth staff), "p/p arco" (written below the fifth staff), "trémolo" (written above the tenth staff), "pizz" (written below the tenth staff), and "arco" (written below the eleventh staff). The score is written in ink on aged paper.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first staff is in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody begins with a series of eighth notes. The second staff continues the melody, featuring a key signature change to two flats (B-flat and E-flat) and a 2/4 time signature. The third staff shows a key signature change to three flats (B-flat, E-flat, and A-flat) and a 2/4 time signature. The fourth staff continues the melody. The fifth staff shows a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat) and a 2/4 time signature. The sixth staff continues the melody. The seventh staff shows a key signature change to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat) and a 2/4 time signature. The eighth staff continues the melody. The ninth staff shows a key signature change to six flats (B-flat, E-flat, A-flat, D-flat, G-flat, and C-flat) and a 2/4 time signature. The tenth staff continues the melody. The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations in Italian, including "dimi" (diminuendo), "cres" (crescendo), and "ff" (fortissimo). The score is written in a cursive, handwritten style.

tout cet apage quel
 bonheur pa =
 p Cres
 dimi
 pizz
 retenue
 il fal
 6 all^{to} and^{te}
 = fait seu-lement bon soir
 pizz
 3
 19



ff *a. Bastien, au Bailli.*



Handwritten musical score on page 22, featuring multiple staves with notes, rests, and dynamic markings. The score includes French lyrics and tempo instructions.

Dynamic markings: *ff*, *Plus lent*, *pp*, *ff*, *p*, *cres*, *rall.*, *Andte*, *ff*, *p*.

Tempo markings: *Plus lent*, *Andte*.

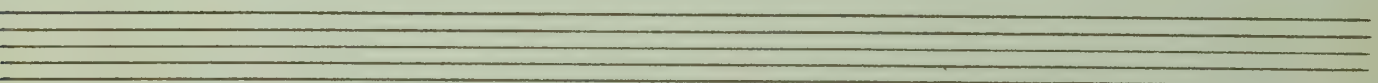
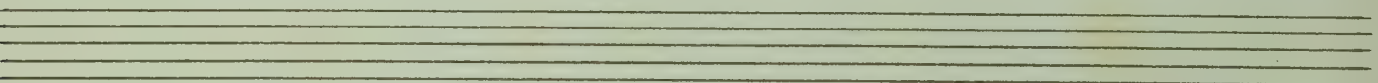
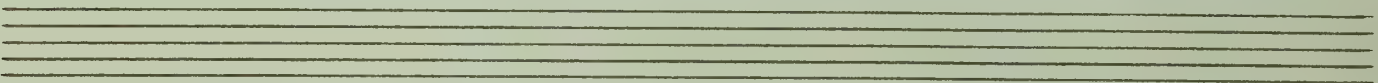
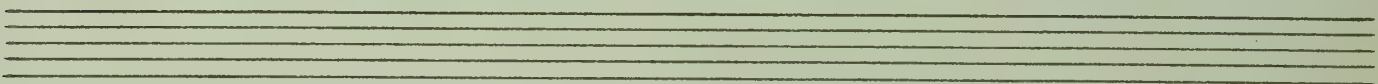
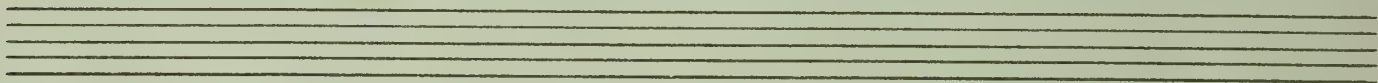
Lyrics: *sous m'avez trahi*, *animé*, *o ciel te Sao*, *qui se promène*, *voilà te sao qui se pro*.

Rehearsal marks: 2, 3.

Handwritten musical score for a string quartet, featuring various dynamics and articulations. The score is written on ten staves, with the first two staves in G major and the remaining staves in D major. The tempo is marked 'all^c' (allegretto). The score includes various dynamics such as *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *f* (forte), and *sf* (sforzando). Articulations include *arco* (arco), *pizz* (pizzicato), and *tr* (trill). The score also features a *tr* (trill) and a *tr* (trill) in the final staff. The score is written in a cursive, handwritten style.

A handwritten musical score on ten staves. The notation is in bass clef with a key signature of two sharps (F# and C#). The music features various note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above the notes. Dynamics include *ff* (fortissimo) and *p/5* (piano/5th). A 6/8 time signature appears on the fourth staff. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation is in bass clef with a key signature of two sharps (F# and C#). The music features various note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above the notes. Dynamics include *ff* (fortissimo) and *p/5* (piano/5th). A 6/8 time signature appears on the fourth staff. The score concludes with a double bar line on the tenth staff.



Handwritten text, possibly a signature or title, written diagonally across the middle of the page.

De Plures.
Le Barfadel.



Cf 1885

La line se for

55 m.

LE FARFADET.

Ad: ADAM.

FLÛTES.

All^o con fuoco.

GRANDE FLÛTE

Ouverture.

PETITE FLÛTE

This section contains the initial musical notation for the Grand Flute and Petite Flute parts. It is marked 'Ouverture.' and 'ff' (fortissimo). The key signature has two sharps (F# and C#) and the time signature is 2/4. The notation consists of two staves with various notes, rests, and dynamic markings.

This block shows the piano accompaniment for the Ouverture section, consisting of two staves with chords and melodic lines.

A single musical staff with notes and rests, likely for a woodwind or string part.

And^{te} non troppo.

Clar.

pp

rall: molto.

This section begins with a tempo change to 'And^{te} non troppo.' and includes parts for Clarinet ('Clar.') and Piano ('pp'). It ends with a 'rall: molto.' marking.

All non troppo.

Violon

pp

This section is marked 'All non troppo.' and includes a part for Violon ('Violon'). It features piano ('pp') dynamics.

A single musical staff with notes and rests.

cres.

ff

This section includes a 'cres.' (crescendo) marking and a 'ff' (fortissimo) dynamic. It consists of two staves.

ff

This section is marked 'ff' (fortissimo) and consists of two staves with dense musical notation.

FLÛTES.

38

F. V^{on}

59

59

Fl:

pp

cresc:

cres.

unis

ff

B. G. C. P. 1000.

Archives de la Ville de Bruxelles
Archief van de Stad Brussel

Allegro. 3

FLÜTES.

unis.

N^o 1.

N^o. 1.

unis.

ff

G^{de} Fl:

pour finir gai-ment. *p*

pp

cres. *ff*

à vos ordres, mon par- rain

nous dirons la chanson-nette, moi, Laurette et puis Ba-bet, à chacun notre cou-

unic *ff* *unic* *pp*

-plet à chacun

a tempo. unis.

il fre-donne douce-ment *pp*

G^{de} Fl: a tempo

Je prédis aux belles tendres et fi-dèles que leur doux a-

sivez.

-mi deviendra leur ma-ri *pp*

plus jo-li est-il rien de plus jo-

FLÛTES.

5

a tempo.

li

ff

unis.

un peu moins vite.

40 *rall.*

1

à votre tour Laurette est-il rien de plus jo - li

1^o tempo.

5

(à nous deux Babet)

p unis.

5 *G^{de} Fl:*

pp

voulu- rent entendre aus -

a tempo.

unis.

pp

- si

a tempo

Je prédis aux belles tendres et fi - dèles que leur doux a - mi deviendra leur ma -

a tempo

suivez.

est-il rien de plus jo - li

pp

G^{de} Fl:

1

ff

6

unis.

FLÛTES.

Three staves of flute music in G major. The first staff begins with a forte (*ff*) dynamic and a unison (*unis.*) instruction. The music consists of rapid sixteenth-note passages across all three staves.

G^{de} Fl: *All^o* 1 CE QUE J'ENTENDS DIRE. *ff*

N^o 2: *ff* Ce vieux moulin est fait ex-près pour les lutins, les farfa-dets *ff*

P^{re} Fl: 1 *ff*

Je n'aime pas tous ces ca-quets de revenans et de farfa-dets *pp*

Piano accompaniment for the vocal lines, featuring arpeggiated chords and sixteenth-note patterns in both hands.

unis. 1 rall j'y vais j'y vais mais j'ai grand

Flute staff with a unison (*unis.*) instruction and a first ending marked with a first ending bracket and a *rall* (rallentando) marking.

un peu retenu. 3 unis. peur ah! pourquoi *pp* *ff*

Flute staff with a triplet of eighth notes, a unison (*unis.*) instruction, and dynamics ranging from *pp* to *ff*.

8 8 farfa dets. *tr* *ff* *p*

Piano accompaniment for the final section, featuring arpeggiated chords and sixteenth-note patterns. It includes a first ending marked with an 8-measure rest and a trill (*tr*) marking.

FLUTES.

7

p *p*

un peu retenu

Voyons? voy-ons

p

pp *ff* *ff*

je n'en puis plus et je suis

morte elle est morte je viens de voir eh! bien le pommier en

fleurs que j'ai vu ce ma-tin

mais si c'était quelque lu-tin ça pourrait bien être un lu-

8

FLÛTES.

Solo. rall. 1^o tempo.

tin vas-tu bien me laisser tran- quille pour les lutins les farfa- _ dets

5 unis. pp ff

8 pp ff pp farfa- _

Solo. 1 p

Voici l'éclair qui nous in- vite p

ff p

1

à dépêcher notre vi- site allons Bastien, allons voy- ons

5 8

et dépê- chons mon parrain eh! bien et ridi- _

5 pp

1 8 p

mon filleul hein il faut eh! bien auprès d'elle p

unis 6 6 6 6

ff

3 3 3

semble allons viens donc allons en- semble

3 3 3

FLUTES.

9

All^{to} unis. S'IL ME FAISAIT LA COUR?

N^o 5. *ff* il me ca- li- nait et me répé- tant *pp*
a tempo. suivez. 12
 de me trouver pri- se *ff* *ff* comme il s'en
a tempo. 2^d COUPLET. unis.
 unis *ff* moi de; Marce- lin ton gentil cou- sin *pp*
a tempo. suivez. 5
 je l'aime oui je sens que je l'ai- me
a tempo. 12 *ff*
ff comment il s'en i- ra

Andante. Récit. 5

N^o 4. *And^{no}* 5 *And^{te} sostenuto.* chant. 17
 personne là- bas dans le moulin chaussée et par un tel moy-
 en, ici j'arrive avec mys- tère voi- ci mes vœux et mes a-
a tempo. Fl: Solo. 1
 mours en pas sant la ri- vi- ère

pp dim. 2 rall: 2/4 f 2/4

j'attends doux souve - nir.

pp 1

1

2

p 1

8 15 And.^{te} sostenuto. suivez. suivez.

On di - rait mes vœux et mes a -

a tempo. 1 ff

-mours oui pour mes vœux et pour mes a-mours

Andante. 5 N.^o 5. p que ta peur

Fl. p 4 un peu retenu

oui vraiment ma tête est folle du bruit c'est le vent oui peut-

2 2 pp c'est le

-être pp

FLÛTES.

FLÛTES.

vent *sf* *p* *sf* *p* *sf* *p*

Solo. *p* *p* *p* *And^{no}*

rall: *unies.* *pp*

cau_sons en a_mis voyons à nous fai_re des con_tes jo_lis

pp pour causer *cres.* *ff*

pourquoi ma mi_gnonne cet accès d'hu_meur *cres.*

p *cres.* *f*

And^{te}

de l'amour pour un mort ah que je suis con_tent. *ff*

1^o tempo. *Hautbois.* *Fl:* *pp*

c'est le vent qui gémit c'est le vent c'est le vent

pp *ff* Ba - bet *pp* pol - tron Ba - bet trom_peur *ff*

Andantino. *Plus lent.* *rall:*

cau_sons en a_mis voy_ons à nous fai_re des con - tes jo -

12 animé unies

FLUTES

pp

pp

1

ff

Allo. mosso.

1

N^o. 6. *ff* *unis* *qu'en dis-tu, qu'en dis-*

5
- tu, qu'en dis-tu. qu'en dis-tu, dispa - ru, dispa - ru

16

Expi-que-toi nous y voi-la voy-ons com-ment

C'est pen_dant un o _rage *pp*

C'est pen_dan un o_rage *pp*

A musical score for a piano piece. The title is 'C'est pendant un orage' with a piano (pp) dynamic marking. The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The music consists of several measures of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are some markings above the staff, possibly indicating fingerings or breath marks. The piece ends with a double bar line and a final measure.

oui tu vois bien on n'entend rien

Et en-que-ante ans plus tard au-tre sor-celle-rie de la lu-ti-ne con-frè-

Handwritten musical score for 'Lied der Nachtigall'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. The lyrics 'Lied der Nachtigall' are written below the staff, with the first line 'Lied der Nachtigall' and the second line 'Lied der Nachtigall'.

The first system of the musical score for 'The Swan Song' is written on a single staff in G major (one sharp, F#) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The melody starts on a half note G4, followed by a quarter note A4, and then a quarter note B4. A fermata is placed over the B4 note, with the number '5' written above it. After the fermata, the melody continues with a quarter note A4, a quarter note G4, and a quarter note F#4. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4. A second fermata is placed over the C4 note, with the number '2' written above it. The melody then continues with a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a quarter note F#3, a quarter note E3, and a quarter note D3. A third fermata is placed over the D3 note, with the number '2' written above it. The melody concludes with a quarter note C3, a quarter note B2, and a quarter note A2. The piece ends with a double bar line. The dynamic marking 'pp' (pianissimo) is written below the staff at the beginning of the piece.

Handwritten musical score for "The Bird Song" by Robert Schumann. The score is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a "2" above the first measure, followed by a "12" above a double bar line. The music features various note values, including eighth and sixteenth notes, and rests. The piece concludes with a "pp" (pianissimo) dynamic marking.

FLUTES

15

27 All.^o 14 6

voy - ons voici bien une autre affaire regarde c'est le moulin c'est l'enfer

Haut.^o 1^{re} V^{on}

qui le met en train

9 à 2. ff

Solo. pp

quel est donc tout ce là

Solo. pp

- pa ge quel bon-heur ah mon par-rai

1 Solo. pp

Allegretto andantino.

1 retenu 6 rall 10

bien volon - tiers bon - - soir à cette heure tran - quille cha -

4

- eun dans son azile bonne nuit, bonne nuit bonne nuit bon ne

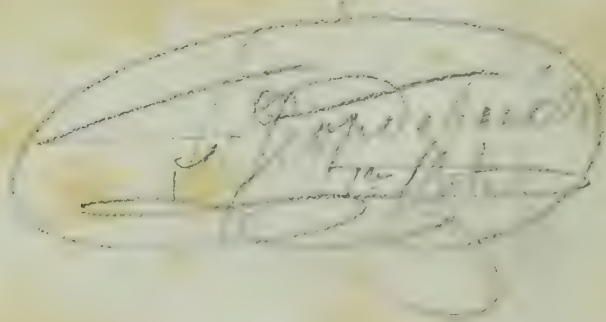
Solo. 12 à 2. ff

nuit p



Bousses.

La 1^{re} Représentation Vendue 9. Janvier 1871



Ch. Lamy
Bousses le 26 Juin 1879

Chutten

M. autbois
le Banfader.



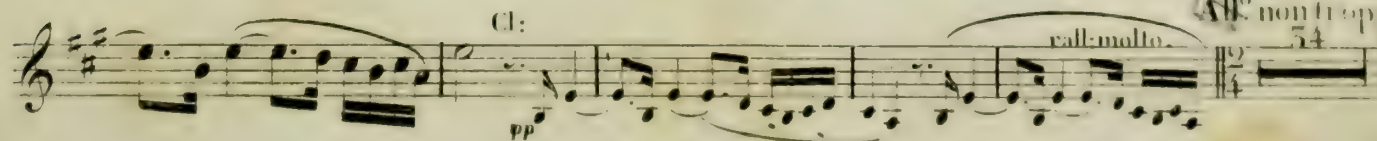
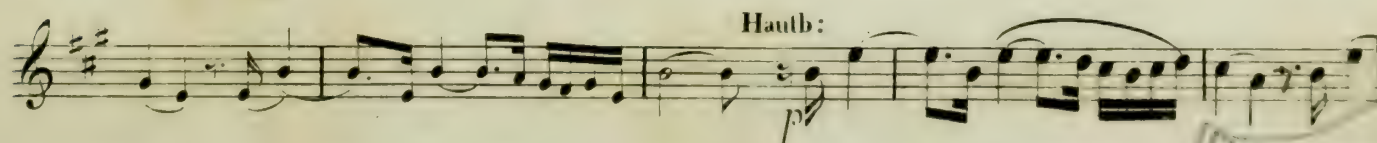
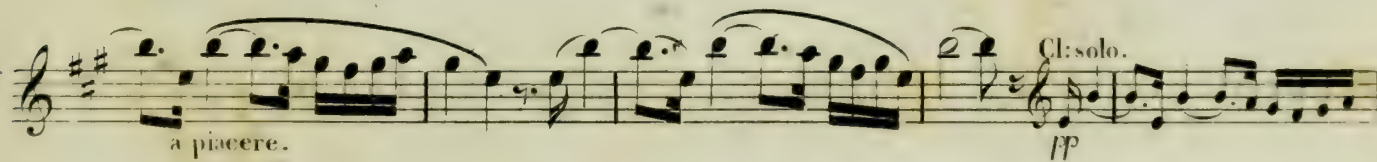
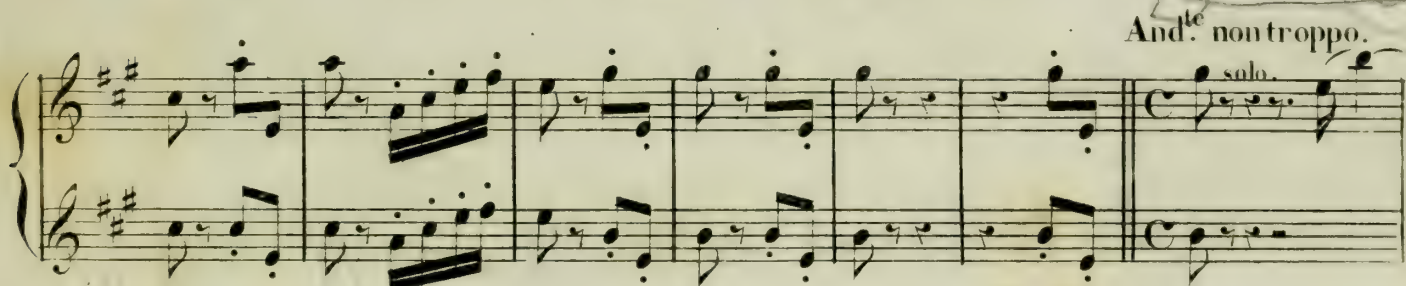
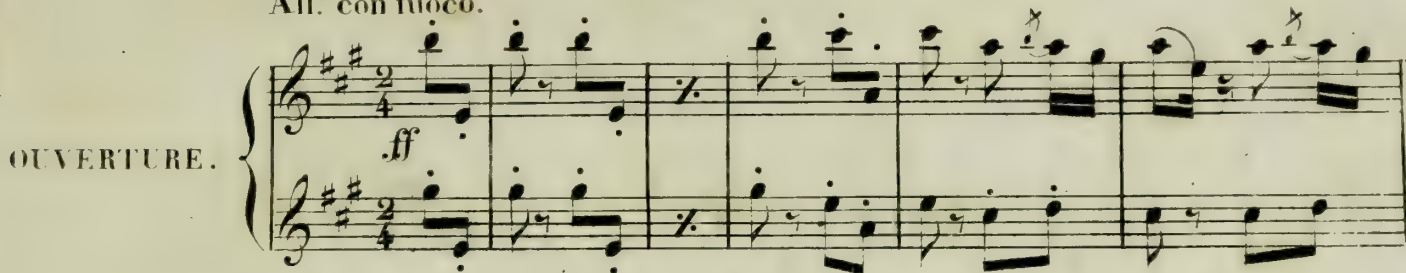
LE FARFADET.

A. ADAMI

All^o con fuoco.

HAUTBOIS.

OUVERTURE.



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Brandus et C^{ie} 103, rue Richelieu

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HAUTBOIS.

1^{re} V.

Hautb:

pp

cresc.

ff

solo.


pp

39

1^{re} Hautb:

pp

cresc.



HAUTBOIS

3

Handwritten musical score for Hautbois, page 3. The score consists of seven systems of staves. The first system is a grand staff with treble and bass clefs, featuring a forte (*ff*) dynamic. The second system also has a grand staff, with the bass staff marked *unis.* and containing double bar lines. The third system is a single treble staff with a complex, fast-moving melodic line. The fourth system is a single treble staff with a similar fast-moving melodic line. The fifth system is a grand staff with the bass staff marked *unis.* and containing double bar lines. The sixth system is a grand staff with a complex, fast-moving melodic line. The seventh system is a grand staff with a complex, fast-moving melodic line. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature.

4 **All^o** **HAUTBOIS.**

N^o 1: *ff* *unis.*

pour finir gaument *p* *1^o solo.*

pp *cresc.*

ff *4* *L aurette et puis Babet à chacun notre cou*

- plet ff *5 ff* *6 8* *3 ff*

1 *rall: atempo.* *pp* *suivez.*

5 *1 1 7 4* *deviendra leur mari* *a tempo.*

pp

a tempo. 1^o solo.

HAUTBOIS.

5

1 2

un peu moins vite

3 *ff*

à votre tour Laurette 40

rall: 1^o tempo.

2 1 *p*

1

a tempo.

5 7

pp suivez. a tempo.

5 a tempo. est-il rien plus joli 2

pp

1 3 *ff*

ff

unis. //

unis. //

x> x>

l'AUTREIS.

Ce que j'entends dire

V^o 2.

ff 2 pp ff 1 je n'aime pas tous ces caquets de revenans de farfa. pp

1. solo.
dets. pp

1 rall: 2 3
un peu retenu.

ff 8 fa fa dets p tr

1^o solo.
p

7 3
un peu retenu. p

2 3

2

3 p

HAUTBOIS.

7

ff morte elle est

p morte *ff* me laissez tran- quille *solo.*

rall: farfa - dets 1 3 *pp*

ff *pp* 8

ff 1 14 18 11 devant

ff moi C'est le tonnerre ce me semble. allons viens donc

p *pp*

7 *ff*

HAUTBOIS.

N^o 3. *All^{to}* *Il me faisait la cour* *suivez.*
ff 2 *pp* 5 *de retrouver.*

prise₁ *ff* *ff* 12 *Comme il s'en*

a tempo. *2^e Couplet.* *ff* *ff* *gentil cousin* *ff*

suivez. *ff* *ff* *l'ai - me* *ff*

a tempo. *ff* *ff* 12

Ça suffit bon voyage

N^o 4. *And^{te}* *Récit. mod^{to}* *And^{no} mesuré.* *And^{te} sostenuto.*
 7 2 3 5 12 *p*



HAUTBOIS.

suivez. a tempo solo.

All^o non troppo.

rall:

And^{te}

suivez. a tempo.

N^o 5. And^{te}

Voyons écoutons bien

un peu retenu.

Solo.

por-te a fait du bruit C'est le vent oui peut-être

HAUTBOIS.

HAUTBOIS.

1

First system of music for Hautbois. The right staff contains a melody with dynamics *ff* and *p*. The left staff contains a bass line with a double bar line and the word *unis.* above it.

Second system of music. The right staff has a melody with dynamics *ff*, *pp*, and *p*. The left staff has a bass line with dynamics *ff* and *pp*. The word *And^{te}* is written above the right staff, and *1^o tempo.* is written above the right staff. The number *2* is written below the left staff. The text *C'est le vent Es-tu* is written below the right staff.

Third system of music. The right staff has a melody with dynamics *pp* and *ff*. The left staff has a bass line with dynamics *pp* and *ff*. The word *sur-re* is written above the left staff.

Fourth system of music. The right staff has a melody with dynamics *pp*, *ff*, and *pp*. The left staff has a bass line with dynamics *pp* and *ff*. The word *unis.* is written above the left staff. The number *2* is written below the left staff.

Fifth system of music. The right staff has a melody with dynamics *ff* and *pp*. The left staff has a bass line with dynamics *ff* and *pp*. The word *plus lent. V^o 1^o* is written above the right staff. The number *3* is written below the left staff.

Sixth system of music. The right staff has a melody with dynamics *ff* and *pp*. The left staff has a bass line with dynamics *ff* and *pp*. The word *And^{te}* is written above the right staff. The word *1^o solo.* is written above the right staff. The number *4* is written below the right staff.

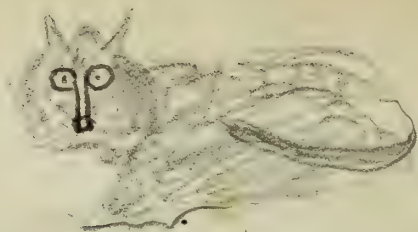
Seventh system of music. The right staff has a melody with dynamics *pp* and *ff*. The left staff has a bass line with dynamics *pp* and *ff*. The word *Rall^o animé.* is written above the right staff. The number *1* is written below the left staff.

Eighth system of music. The right staff has a melody with dynamics *ff* and *pp*. The left staff has a bass line with dynamics *ff* and *pp*. The word *cres.* is written above the left staff. The number *1* is written below the right staff.





12

All.^o mosso.HAUTBOIS.
Où ça va se passer

N^o 6.

The musical score is for a piece titled "N° 6." for Hautbois. It is in 5/8 time and consists of 12 measures. The key signature has two flats (B-flat and E-flat). The tempo is marked "All.^o mosso." and the dynamics range from "ff" (fortissimo) to "pp" (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 3, 5, 7). The melody is in the right hand, and the bass line is in the left hand. The score is divided into two systems of six measures each. The first system starts with a "ff" dynamic and ends with a "pp" dynamic. The second system starts with a "ff" dynamic and ends with a "pp" dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 3, 5, 7).

HAUTBOIS.

15

Handwritten: 5. à 2.

pp

et cin - quante ans plus tard au - tre sor - cel - le -

1. solo.

- ri - e de la lu - ti - ne Con - frè - rie pp

pp

p

pp

pp



HAUT BOIS.

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HAUTBOIS

15

First system of music for Hautbois, measures 1-8. The music is in 2/4 time and B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo) and *1* (first ending).

Second system of music for Hautbois, measures 9-16. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *p cres.* (piano crescendo), and *ff* (fortissimo).

Third system of music for Hautbois, measures 17-24. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *1* (first ending).

Fourth system of music for Hautbois, measures 25-32. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *1* (first ending) and *5* (fifth ending).

Fifth system of music for Hautbois, measures 33-40. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo) and *5* (fifth ending).

Sixth system of music for Hautbois, measures 41-48. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo) and *2* (second ending).

Seventh system of music for Hautbois, measures 49-56. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *1* (first ending) and *9* (ninth ending).

Eighth system of music for Hautbois, measures 57-64. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *ff* (fortissimo), and *19* (nineteenth ending).

(Handwritten) Je l'inscris pour S. Genes

FINAL

16

N^o 7.

All^o à Bastien au Bailli!

HAUTBOIS.

ff pp 1 pp 1 pp 1 pp 1 pp 1 pp 1 pp 1 pp 1 pp 1 pp 1 pp

plus lent.

pp pp 2 7 4 pp

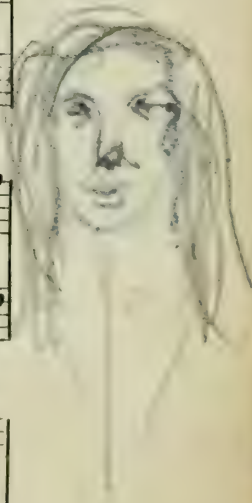
animé. cres.

pp

rall: 1 ff 2 p 4 p

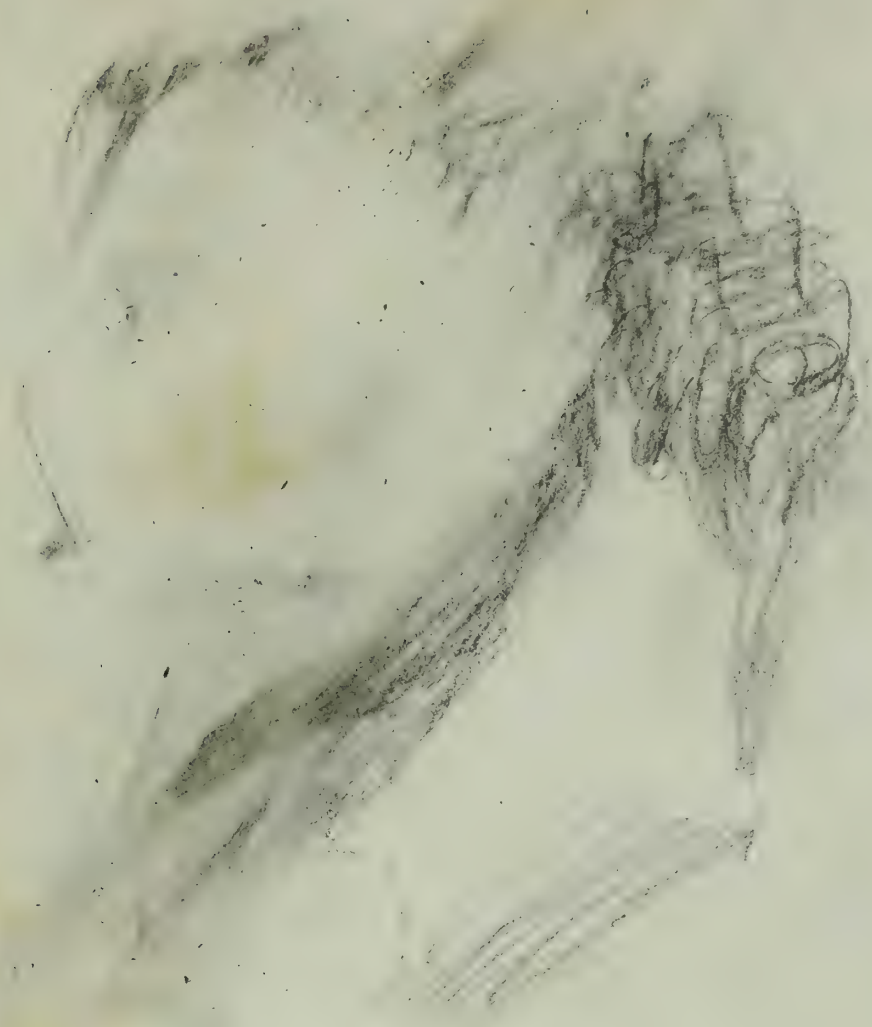
Hautbois

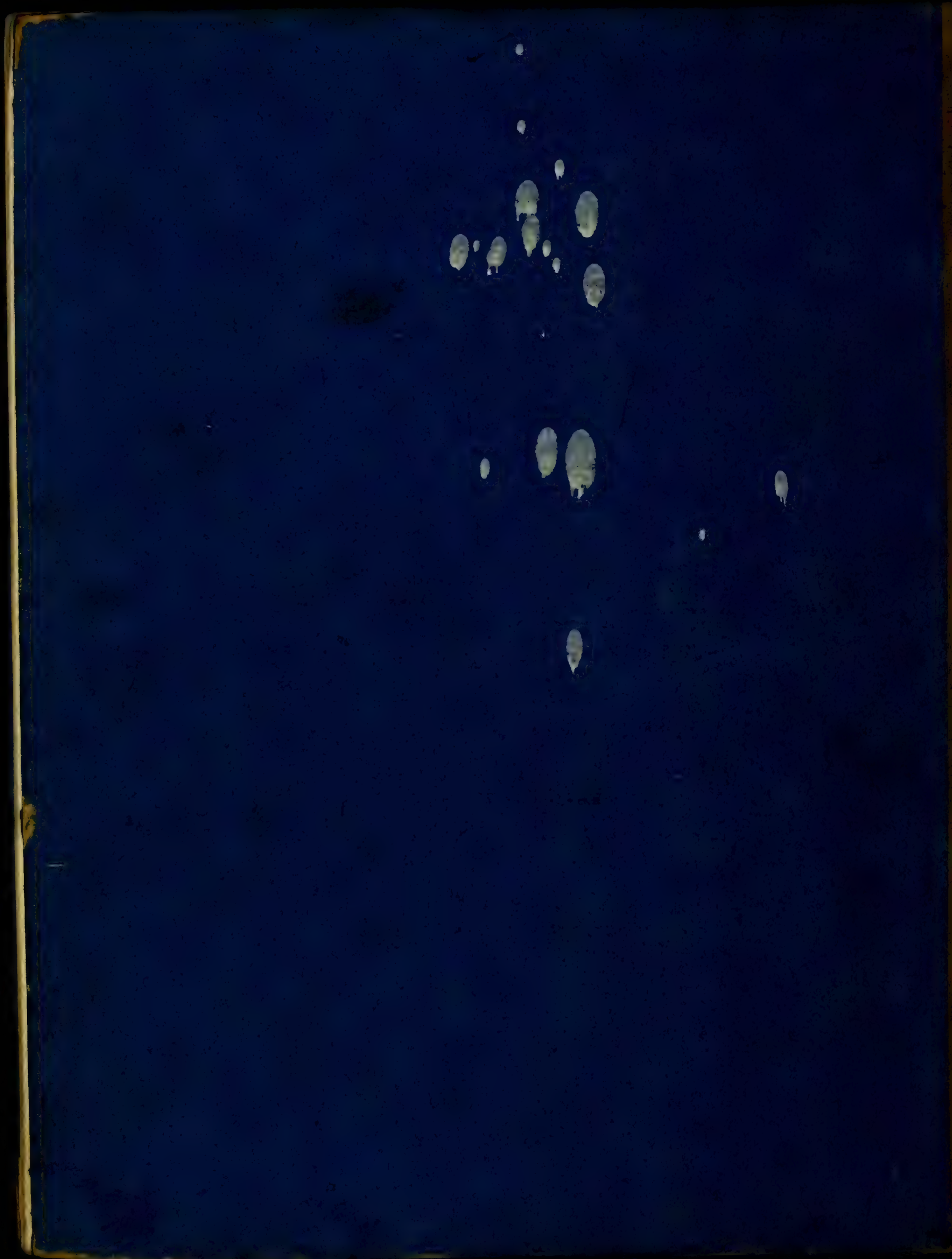
17

[illegible]

CC
FR
DD

843





Clarinettes.
Le Garfadet.



1111

Le

Clarinettes

LE FARFADET.

CLARINETTES.

AD. ADAM.

All^o con fuoco.

En LA.

OVERTURE

ff

Hautb.

p

Andante non troppo a piacere.

pp

Clar. solo a piacere.

Hautb.

p

Clar.

pp

rall. molto.

All^o non troppo.

dim

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Composé par l'auteur

CLARINETTES.

cresc. *ff*

dim. *pp*

Solo.

dim. *pp*

dim.

CLARINETTES.

3

musical score for Clarinettes, page 3. The score consists of eight systems of staves. The first system has two staves. The second system has two staves with "cres." and "Unis." markings. The third system has two staves with "ff" markings. The fourth system has two staves. The fifth system has two staves with a "8" marking. The sixth system has one staff. The seventh system has two staves. The eighth system has two staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegro.

CLARINETTES.

En LA.
N^o 1.

ff

p pour finir gaiement.

pp

cres: ff

par-rain à vos ordres mon par-

p

rain, nous dirons la chansonnette, moi, Laurette et puis Babet à chacun notre couplet

4 1

~~Clarinettes~~ CLARINETTES.

57

162

CLARINETTES.

1^o Tempo. *pp*

rall: *pp* voulurent entendre aussi *pp*

suivez. *a Tempo.* *a* mi deviendra leur mari *a Tempo.* plus jo li *p*

ff

CLARINETTES.

7

Allegro.

Ce que j'entends dire,

N^o 2.

En LA.

Ce vieux moulin est fait exprès pour les lutin, les farfa-dets

je n'aime pas tous ces ca-

quets

farfa-dets

rall:

J'y vais J'y vais mais j'ai grand

pour

p

à tous ces bruits n'allez pas

croire

voyons vo-yons

6)

CLARINETTES.

un peu retenu.
Solo.
p

pp *ff*

ff *p*

je n'en puis plus je suis morte elle est morte elle est morte

ce ma-tin lu-tin mais voyez donc cet imbécile ça pourrait bien être un lu

pp *a Tempo.* *pp* *pp* *a Tempo.*

-tin vas tu bien me laisser tranquille farfa-dets

ff *pp* *ff* *pp* *ff* *pp*

ff *ff*

9

13

97

CLARINETTES.

Suivez. a Tempo. a Tempo. Soli.

je l'aime *ff* s'en ira *pp*

rall. *Tempo.* *ff*

Ça suffit bon voyage

Andante. And.^{no} mesuré.

And.^e sostenuto.

N^o 4.

en La. mystère *piu mosso.* nous allons voir et me voi ci on dirait que tout sommeille au mur.

Soli.

pp *rit.* *rit.*

voeux pour mes voeux et mes a-mours *p*

Solo a Tempo.

p j'attends doux souve-

CLARINETTES.

41

All^o non troppo.

ff *pp* *f* *pp* *Soli.* *rit* *a tempo.* *ff*

suivez. *pp* *Soli.* *rit* *a tempo.* *ff*

pour mes vœux mes vœux et mes a -

-mours oui pour mes vœux et mes a - mours

CLARINETTES.

Voyons! écoutons bien!

Andante.

en Ut.

N° 5.

que ta peur *p* du

un peu retenu: *pp*
bruit c'est le vent oui peut être *pp*

c'est le vent *sf>p* *f>p* *sfz>p*

Plus lent *f>p* *p* *p*

Andantino. *f* *p*
qu'on est plus content en restant

cres. *ff*
pourquoi ma mi-gnonne cet accès d'hu-

15

2^d Solo.

PP cres.

meur

1

2

2

2

1

1

cres

ff

3

p

elle-même

con_

3

p

And^e

ff

fent

pp

Sol.

pp

2

Von

1^o Tempo.

Hautl.

2

2

pp

2

pp

ff

1p

ff

ff

Plus lent And^{no}

9

20

6

8

ff

en restant

9

20

6

8

1

cres.

ff

ff

CLARINETTES.

Oulça va se passer

en B

N° 6.

All^o mosso.

ff en Si b.

pp

pp

ff

pp

pp

pp

disparu

3

ff

p

p

f

Hautb.

Solo.

2

2

p^{ce}.p^{ce}.

15

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CLARINETTES.

137

mf

p cres. *ff*

pp *p cres.* *ff*

3

CLARINETTES.

17

avec moi viens fermer l'écluse des lutins c'est une ruse

cres. *p* *ruse*

ff

PP Soli.

rall. *All.to And.to* *1^o Solo.*

al-lons nous cou-cher bien volontiers bon soir

PP

bonne nuit

ff

B. et C.^{le} 8966.

Wt

CLARINETTES.

A Bastien! au bailli.

N° 7.

Allegro.
en Ut.

ff *pp* *pp*

Unis //

pp *ff* *pp*

pp *ff* *pp*

pp *ff* *pp*

ff *pp*

plus lent.

ff *pp*

Hautb: Clar:

pp

M^r le Bailli en core toujours je t'a dore

pp *ff* *p*

rall: Andante-

ce vieux mou- lin

pp *ff*

B. et Cie 8966.

de me nace

ff

ff

6

3

pp

Unis.

3

3

3

3

3

cres.

ff

All°

retenu.

ma foi vous avez fait grand peur Et maintenant répéter gai ment un ma -

4

9

4

9

4

9

4

9

4

9

4

9

4

9

-ri rien de plus jo - li

ff

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

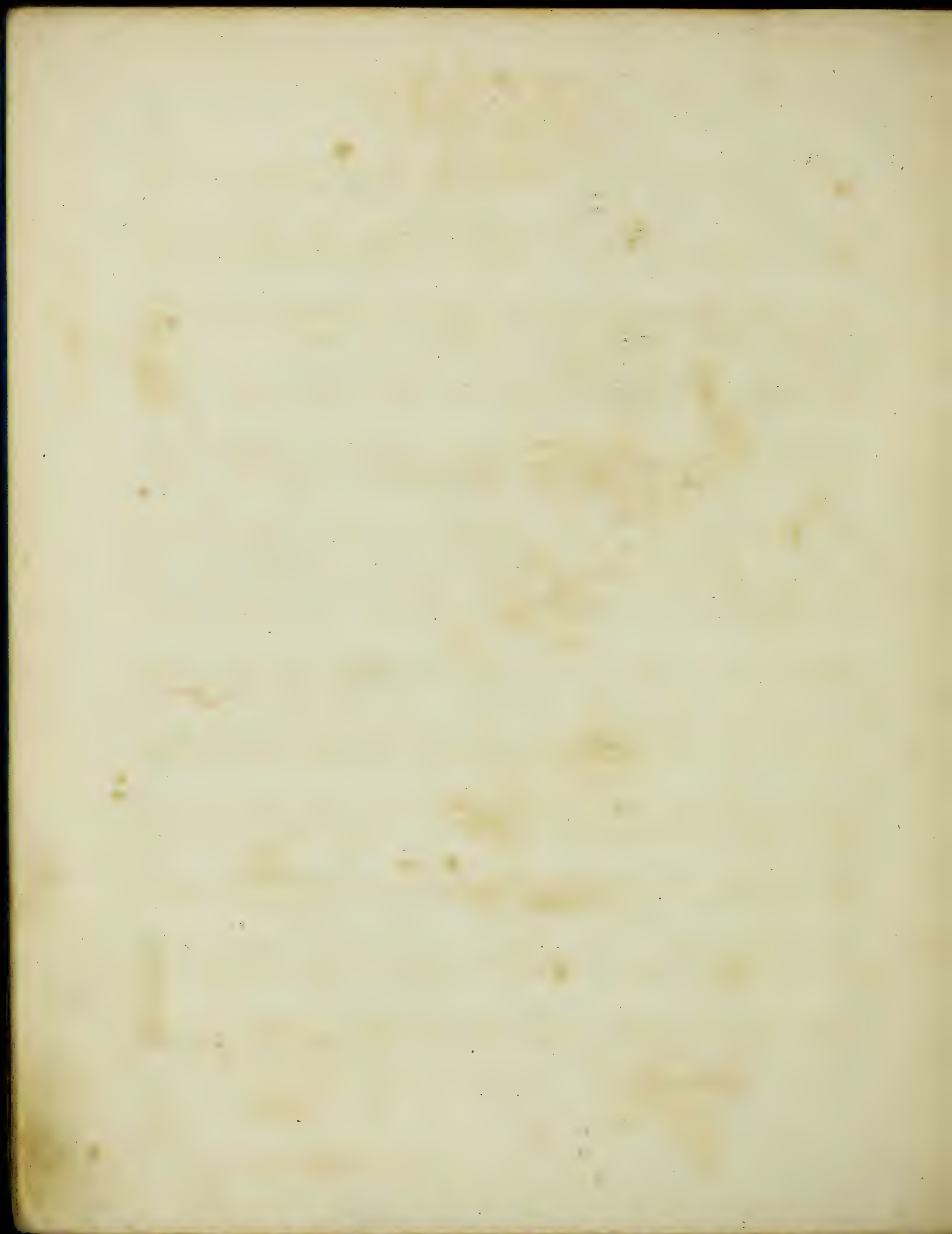
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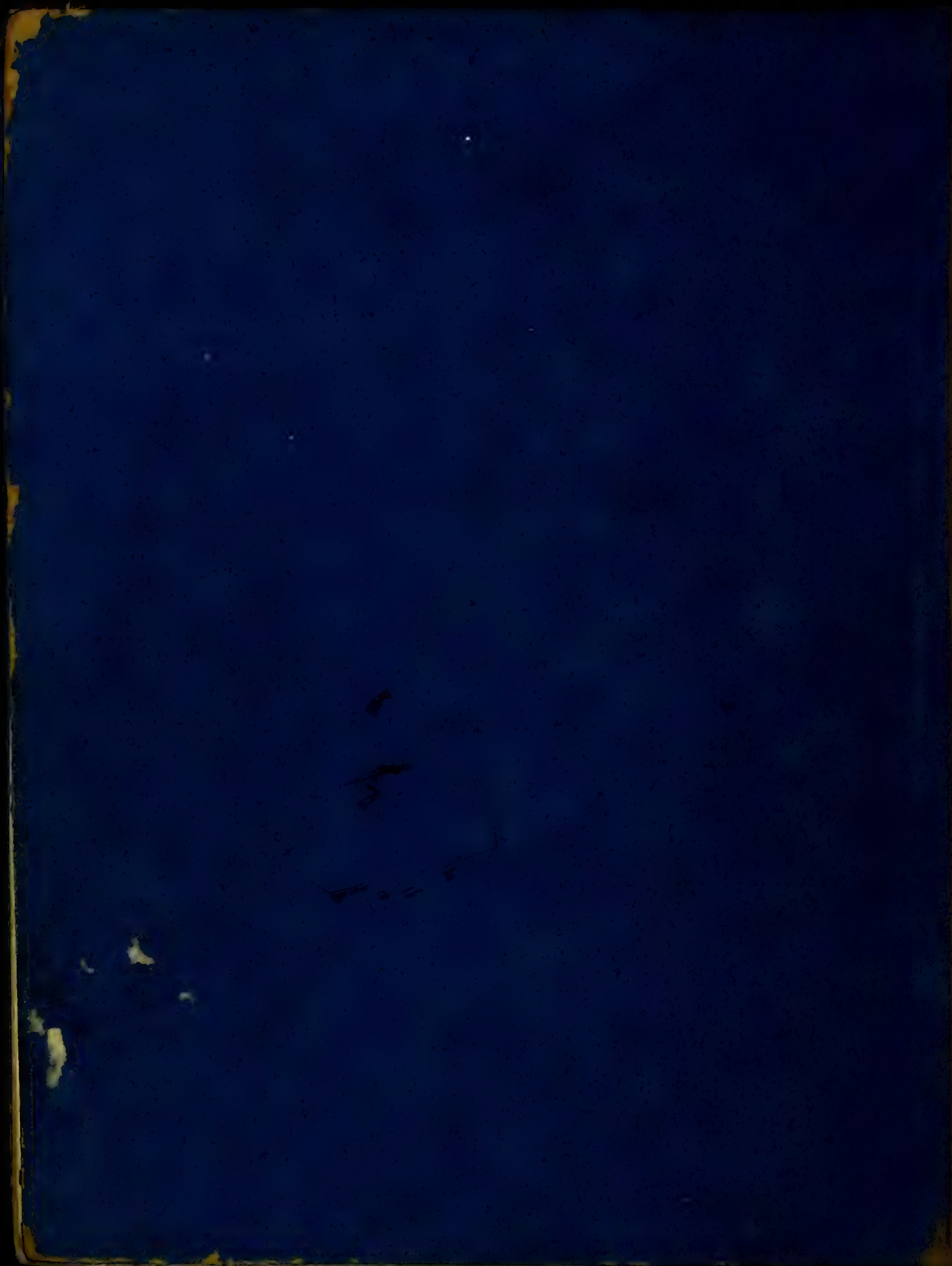
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Drum
Book etc
Mason
Mason
1887-8/8

Drum
Hanger
R. H. H.



Masson.
Le Barfadel.

Reprise Xth 85

FARFADET.

1

All^o con fuoco.

BASSONS.

A. ADAM.

OUVERTURE.

ff

ff

And^{te} non troppo.

44

pp

All^o non troppo.

1^{er} Violon

rall molto

25

pp

B. et C. 8906

Brands et C. 105, rue de la Harpe

Archives de la Ville de Bruxelles
Archief van de Stad Brussel

FASONS.

The musical score is written for piano and organ. It consists of several systems of staves. The piano part is written in treble and bass clefs, while the organ part is written in a single staff with a C-clef. The score includes various dynamics such as *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). There are also performance markings like *eres. unis.* and *1er Violon*. The score is divided into sections by measure numbers 12 and 22. The organ part features a series of chords and single notes, while the piano part features more complex melodic lines with trills and grace notes.

BASSONS.

This musical score is for Bassoons. It consists of several systems of staves. The first system has two staves with a long melodic line in the upper staff and a lower staff that includes the markings 'cres.' and 'unis.'. The second system also has two staves, with the upper staff marked 'ff' and a cross symbol above it, and the lower staff also marked 'ff'. The third system has two staves, with the upper staff continuing the melodic line and the lower staff marked 'unis.'. The fourth system has two staves with complex rhythmic patterns and slurs. The fifth system has two staves with similar rhythmic patterns. The sixth system has two staves with a melodic line in the upper staff and a lower staff with a long rest. The seventh system has two staves with a melodic line in the upper staff and a lower staff with a long rest. The eighth system has two staves with a melodic line in the upper staff and a lower staff with a long rest. The score ends with a double bar line.

Allegro.

3 3 6

6 6

ff

pp

1. solo.

pp

4

pp

cres.

ff

à vos ordres mon par

p_{rain}

moi Laurette et puis Ba-bet a chacun notre cou

ff

3

3

B. et C^{ie} 8966.

13

ff 43 *pp* il fre - donne douce -

ff a tempo. 1^{er} solo. *p* - ment *p*

a tempo. suivez. suivez. a tempo.

montrez votre main 3 2 est il rien plus jo - li est il rien plus jo - li 4

p > 2 *p* > *p*

ff *ff*

un peu moins vite. rall.

à votre tour Laurette 24 et votre cha - grin à cette pe - tite donnez le ma -

a tempo. 3 - 4^{er} solo. *p* rall. a tempo. 43

- ri que son cœur a choi - si

est il rien de plus jo - li

B. et C. 8966.

13

13

The musical score is written for piano and voice. It consists of several systems of staves. The piano part is written in bass clef with a key signature of one sharp (F#). The voice part is written in a single line with lyrics in French. The score includes various musical markings such as *pp* (pianissimo), *p* (piano), *ff* (fortissimo), *rall* (rallentando), and *a tempo*. There are also dynamic markings like *p>* and *>* indicating accents. The lyrics are: "voulu - rent entendre aus - si", "montrez votre", "suivez.", "main je prédis aux belles", and "est-il rien plus jo - li est-il rien plus jo - li". The score ends with a double bar line.

pp *rall* *a tempo.*
voulu - rent entendre aus - si *pp*

a tempo. *2* *montrez votre* *a tempo.* *4*
suivez.

main je prédis aux belles est-il rien plus jo - li est-il rien plus jo - li

p> *>* *2* *p>* *>* *p*

ff *ff*

j'entends dire

№ 2

ff ce vieux n'est fait ex près pour les lulus les ! *ff*

p Je n'aime pas tous ces caquets de revenans de farfa-dets

p

1 *pp* un peu ra-cem

J'y vais j'y vais mais j'ai grand peur

ff *pp* *ff* *pp*

3 *a 2.*

ff *p* *p*

solo.

4 *p* voyons - vo - yons *6*

un peu retenu

1 *p* 2

8

1 *p* 11 ah! ah!

ff *ff*

Je n'en puis plus et je suis morte elle est morte elle est

ff

morte 1 Je viens de voir eh! bien 2 c'est le pommier en fleurs que j'ai vu ce matin

pp

pp

BASSONS .

9

mais si c'était quelque lutin vas-tu bien me laisser tran-

pp *très lent* *R*
-quille pour les lutins les farfa - dets
a tempo.

ff

pp *ff* *pp* 3

ff 4 voici l'éclair qui nous in-

vite cours at-te-ler et dépê- chons

6 6

63

mon parrain hein? il faut eh bien 8 ridi-cule *p*

5 8 *p*

ff c'est le tonnerre ce me semble *p* 4

3 *pp* 4 *ff*

Allegretto. S'il me faisait la cour.

20. 3. *pp*

suivez a tempo. rall

deme trouver prise de me trouver pri-se *ff* *ff* 3 comment il ar-

tempo. 3

rive et comme il s'en - va *pp* comme il s'en - va

a tempo.

pp je sens que je

suivez a tempo. rall

j'aime oui je sens que je l'ai - me *ff* 3 je sais moins en core comme il s'en i.

a tempo 3

-ra *pp* 1 rall. *ff* i - ra *ff*

Andante 7 Récit

Ca suffit! bon voyage. Mod^{to} And^{tino} mesuré, And^{te} sostenuto. 3 5 12

personne là bas dans le mou - lin point de bruit et point de lu - mière

1 1 *p* mes a - mours oui pour mes vœux pour mes vœux et mes a - mours

rall a tempo 6 6

Allegro non troppo.

67

p *ff* *pp* *ff*

p *p*

p *p* *suivez.*

And^{te} sostenuto.

pp *p* *rall.*

11

mes vœux et mes a-mours oui pour mes vœux pour mes vœux et mes a-

pp *p* *a tempo.*

ppmours

mes amours

a tempo.

BASSONS.

45

Voyons! écoutons bien.

Andante.

№ 5.

Un peu retenu

2 p

oui vraiment ma tête est folle du bruit c'est le vent oui peut

4

p

être

2 p

2 p

p

c'est le vent

Andantino

10

6/8

rall.

Et pour nous dis-traire causons en a-mis voyons à nous faire des contes Jo.

BASSONS.

17

ranimez.

pp *cres*

pp

ff 3 pourquoi ma mi-

ff

p - gonne cet accès d'hu-meur *pp*

p

cres *ff* un galant trépas - se c'est égal elle l'ai Et qui ta dit ce-la pardi c'est elle

ff

pp même de l'amour pour un mort, ah que je suis con-tent *ff* *Andante* entends tu rien 3

pp *ff*

BASSONS

15

1^o Tempo. *pp*

non rien écou_tons c'est le vent es_tu_sûre qui gémit et mur_mure c'est le vent sûre_ment

1^o Tempo *pp* *Plus lent*

2 c'est le vent *ff* Ba - bet 4 pol_tron 4 Ba_bet trom_peur *ff* 9

pp *ff*

Andantino. *rall*

10 Et pour nous dis_trai_re 4 des contes jo_lis *pp*

pp

cres *ff*

All^o con moto. *Où ça va se passer.*

ff *pp* *ff* *pp*

pp *ff* *pp*

7 qui nous triche 3

pp

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major (two flats) and 3/4 time. The notation is arranged in systems of staves, with some staves grouped by a brace on the left. The piece includes various musical notations such as notes, rests, and dynamic markings. The dynamics include fortissimo (ff), pianissimo (pp), forte (f), and piano (p). The notation also includes a key signature of two flats and a time signature of 3/4. The page is numbered 11 and 7.

8

écou - tons écou - tons non ce n'est rien 42 vo - vous

8

ton dis - cours *pp*

pp

pp

41 *pp* solo.

7 *pp* 3

pp > > > > >

écou - tons écou - tons vo - vous vo -

pp

14

-yons voici bien une autre af faire *pp*

14

pp

1

ff

9 *p cres* *ff*

quel est donc tout ce ta - page quel bon - heur ah mon par-

8 *p* *cres.* *ff*

p *ff*

2 *p*

retenu. *rall.*

3 viens al-lons nous cou-cher bien vole-

All^{to} and^{no} *pp*

-tiers bon soir 10 à cette heure tran- 6 nuit bonne nuit bonne nuit bonne nuit

pp

9 *ff*

ff

BASSONS.

à Bastien au Bailli.

Allegro

No. 7.

ff pp

10 voyez chacun la sienne, c'est vraiment singu-lier, ca nous vient du gre-nier pp

ff

9 pp

The musical score is for Bassoons (BASSONS) and is titled "à Bastien au Bailli." The tempo is marked "Allegro." The piece is numbered "No. 7." The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five systems of staves. The first system has two staves with dynamic markings "ff" and "pp". The second system has two staves with the number "10" and the lyrics "voyez chacun la sienne, c'est vraiment singu-lier, ca nous vient du gre-nier" followed by "pp". The third system has two staves with a dynamic marking "ff". The fourth system has two staves with the number "9" and a dynamic marking "pp". The fifth system has two staves.

ff

plus lent.

signe marce - lin 6 monsieur le Bailli vous mavez tra - hi 10 Laurette est à

moi et prends garde à toi à Bastien ma mie moi je te ma - rie *pp*

pp animez.

cres. rall. Andante.

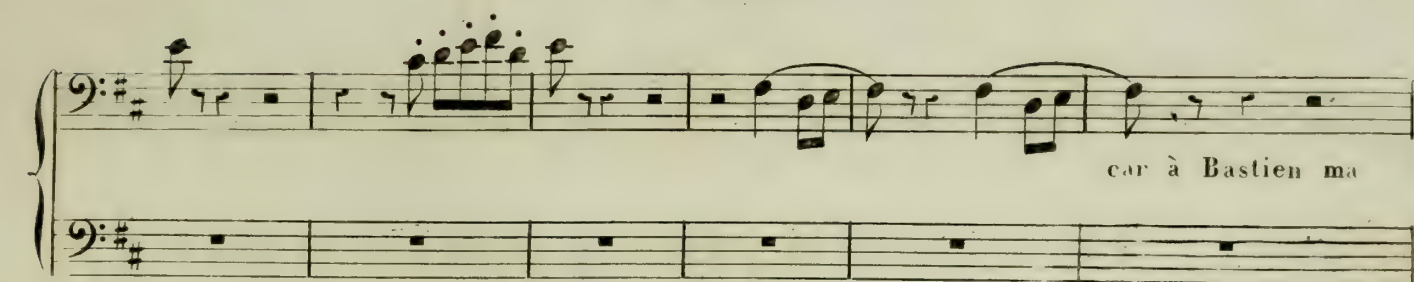
ce vieux mou - *ff* lin

rall. *ff*

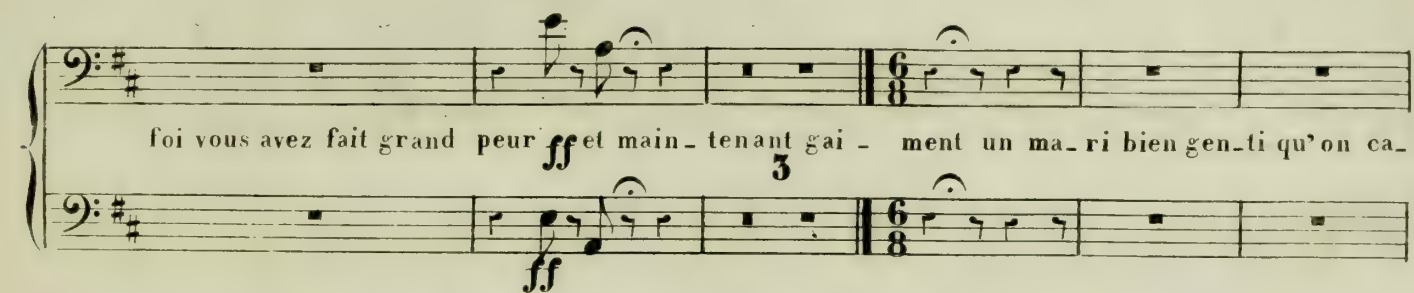
o ciel le sac qui se promène voilà le sac qui se pro - mène 2 *p* 3

p

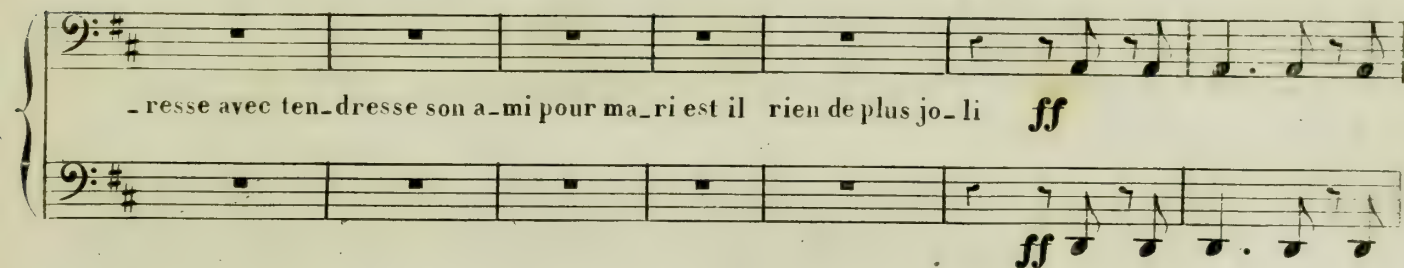
pp *cres.* *ff* *ff*
pp *ff* *ff*
pp *ff*
ff *pp*
ff
cres *ff*
ff
All^o *retenu.* *Bon-jour donc bonjour donc mon cou - sin* *p solo.*
fp fp fp fp *fp*
fp fp fp fp



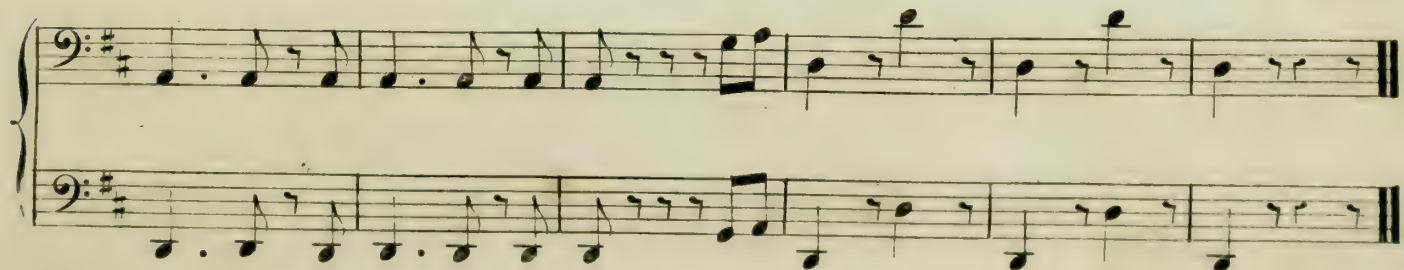
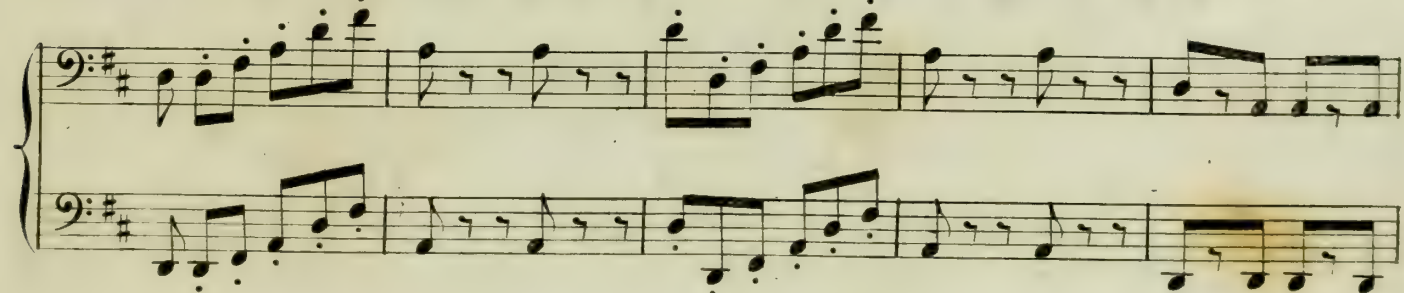
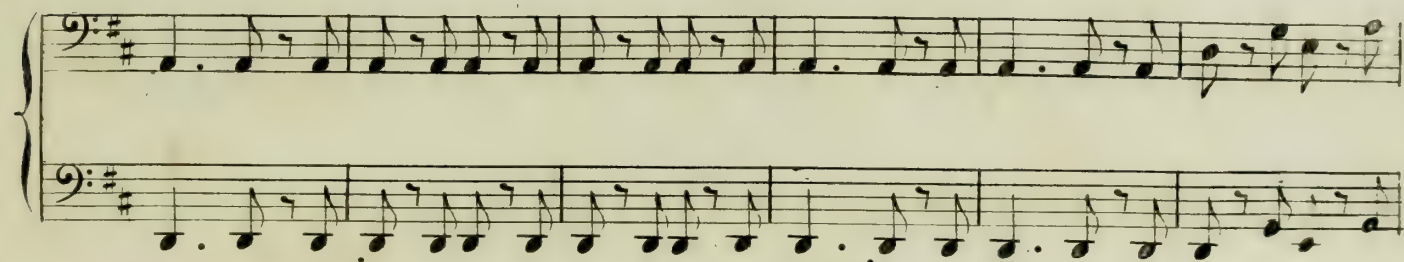
car à Bastien ma



foi vous avez fait grand peur **ff** et main-tenant gai-ment un ma-ri bien gen-ti qu'on ca-
ff



-resse avec ten-dresse son a-mi pour ma-ri est il rien de plus jo-li **ff**

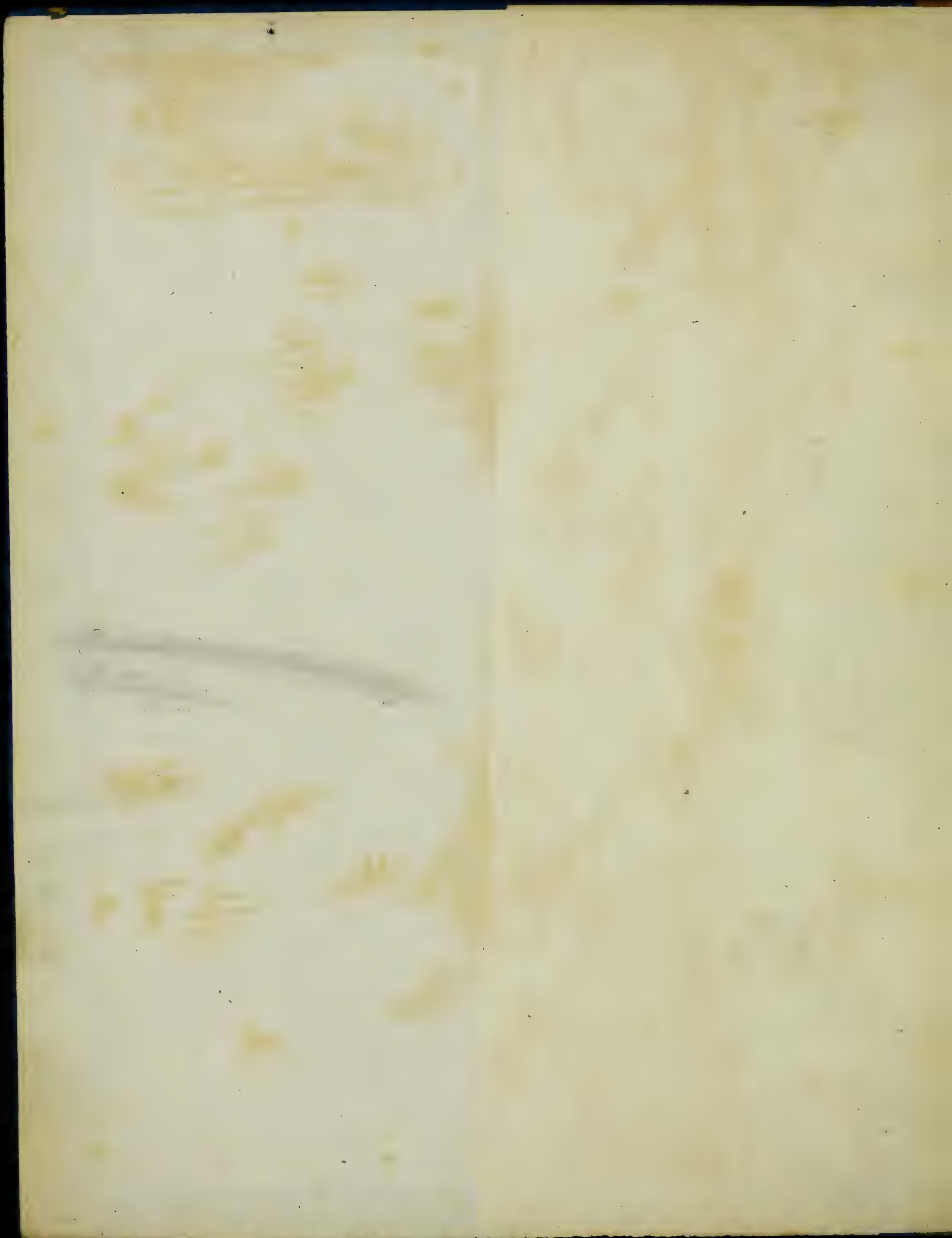


121 100 200
300
300
400



1^{re} Cours.

Le De ar. fadet.



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Cours en La \sharp . All^o con fuoco.

Ouverture

ff

And: nontrop?

Cors.

pp *rall molto.* *pp* 2 3 4 5 6 7

pp 8 9 20 1 2 3 4 4 *pp* 2 3 4

cresc. *ff*

First system of music for 1st and 2nd Cornets. The top staff (1st Cornet) features a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. The bottom staff (2nd Cornet) provides a harmonic accompaniment with similar rhythmic patterns. A measure number '23' is indicated in the top staff, followed by a dynamic marking 'p' and a crescendo hairpin.

Second system of music. The top staff continues the melodic line, marked with a measure number '20' and a dynamic marking 'pp'. The bottom staff features a series of sixteenth-note chords, with a 'dim.' (diminuendo) marking and a 'pp' dynamic at the beginning. A crescendo hairpin is visible across the system.

Third system of music. The top staff begins with a 'pp' dynamic and a crescendo hairpin, marked with a measure number '1'. The bottom staff continues the accompaniment, with a 'cresc.' marking and a measure number '4'.

Fourth system of music. Both staves feature a continuous, rapid sixteenth-note accompaniment. The top staff begins with a 'ff' (fortissimo) dynamic marking.

Fifth system of music. The top staff has a measure number '5' and a double bar line. The bottom staff continues the sixteenth-note accompaniment.

Sixth system of music. Both staves continue with the sixteenth-note accompaniment pattern.

Seventh system of music. The top staff features a melodic line with eighth notes. The bottom staff continues the sixteenth-note accompaniment.

Cors en La. All^oN^o 1.

Musical score for Cors en La. All^o. The score is written for two parts (1^{er} and 2^{me} Cors) and includes various musical notations such as dynamics (*ff*, *pp*, *cresc.*, *rall.*, *a tempo*), articulation (accents, slurs), and fingerings (3, 6, 10, 12). The score is divided into sections, including a "couplet" and a "Suivez." section. The lyrics are in French and include phrases like "à vos ordres mon parrain", "il fire donne douce ment", "quel leur doux a", "mi deviendra leur ma ri", "est il rien plus joli", and "Un bon petit ma".

The score is written for two parts (1^{er} and 2^{me} Cors) and includes various musical notations such as dynamics (*ff*, *pp*, *cresc.*, *rall.*, *a tempo*), articulation (accents, slurs), and fingerings (3, 6, 10, 12). The score is divided into sections, including a "couplet" and a "Suivez." section. The lyrics are in French and include phrases like "à vos ordres mon parrain", "il fire donne douce ment", "quel leur doux a", "mi deviendra leur ma ri", "est il rien plus joli", and "Un bon petit ma".

Un peu moins vite. Solo. *pp*

ri *ff* à votre tour 16 il a cette en-fant

ff

rall. a tempo. 10

a cette petite donnez le mari que son cœur a choisi est-il 10

p

rall. 1^o tempo. *rall.* a tempo.

rien de plus joli à nous deux Babet 15 voulaient entendre aussi 10 que leur doux ami deviendrait leur mari *pp*

pp a tempo.

Suivez. a tempo. 12

est il rien de plus joli est il rien de plus joli un bon petit mari *ff*

12 *ff*

Ce que j'entends dire.

Cors en Sol. Allegro.

N^o 2.

ff *pp* *ff*
 1 ce vieux moulin est fait ex près pour les lutins les farfadets 1 j'en aime
pp *ff*
pp 3 3 *pp*
 caquets de revenans de farfadets
pp *rall* *Un peu retenu.*
 1 j'y vais j'y vais mais j'ai grand peur *pp*
ff *pp* *ff* *pp*
 7 *pp* *ff* *p*
 6 un peu retenu. Flûte. Cors.
 2 voyons voyons. 6 29 *p*
p

Cors en Fa. Allegretto. . . S'il me faisait la cour.

Ret. Cite 8966

un demi-ton plus bas
en mi^b

1^{re} et 2^{me} CORs.

9

Ça suffit bon voyage!

And.^{tino} mesuré.
3 p^ui mosso.

And.^{te} sosto

Cors en Vib Andante. Moderato.

N^o 4.
Récit. J'ai grimpé la chaus-sée et par un tel moyen ici j'arrive avec mys tère nous allons voir et me voi ci *pp*
en mi^b
pp

pour mes voeux et mes a-

mours oui pour mes voeux pour mes voeux et mes a-mours a tempo. *pp* *p*

doux souve nir *ff* *pp* 27

suivez And.^{te} sostenuto. on di-rait *pp* *pp* 1

pour mes voeux et mes a-mours oui pour mes voeux pour mes *pp* *pp*

voeux et mes a-mours mes a-mours *pp*

Voyons ! écoutons bien !

Cours en Ut.

Andante.

7

4

N^o 5.

que ta peur songer *p* ou vraiment ma tête est folle du

p

un peu retenu. 2

bruit c'est le vent ou peut être *pp* c'est le

pp

vent unis.

Andantino.

16 14

6 8

rall^o Cors. animé.

vo-yons à nous faire des contes jo-lis *pp* animé.

pp

cresc. *ff*

ff

1^{er} et 2^{me} CORS.

11

3 *p*

trom- peur pourquoi ma mi gnonne cet accès d'humeur

14 *cresc.* *ff*

est pour Marce- lin

ré 6 *And^{te}* 1^o tempo. *ff*

ré 6 Ah que je suis con- tent *ff* c'est le vent- tu sù- re qui gémit et mur-

ff

-mure c'est le vent sù- re- ment *pp* 2 *pp* C'est le vent *ff* Babet pol-

pp plus lent. Andantino. *pp* rall^o animé 2^o

-tron Ba- bet trom- peur *ff* Ba- bet 14 voyons à nous faire des contes jo- lis *pp* animé

ff *pp*

cresc. *ff*

ff

B. et C. 4566.

Cors en Mi b. All^o mosso.

(Qu'il ça va se passer.)

N^o 6.

ff *pp* *unis.* *ff* *pp*

pp *ff*

ff *pp*

unis *ff* *pp*

pp *ff*

pp *ff*

3 *p*

3 *p* 16 écou- tons écou-

8 2^d Violon Cors. 8 12 tons non ce n'est rien vo- yons a chè-ve ton discours unis

3 *p*

3 16 écou- tons écou- tons vo- yons vo-

All.^o
mf

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18 19 20 21

22 23 24 25 26 *p cres.* *ff*

pp 1 *des fâta dets* 3 *p* *ff*

p *ff*

quel est donc tout cela page quel bon-

8 *p*
 heur ah mon par- rain *cresc.*
ff
p *ff*

pp
 1 unis.
ff

16 *retenu.* *rall.* All.^o and.^{no} Soli.
 3 viens al- lons nous coucher bien volontiers bon- soir *pp* Soli.
pp

4
 se re- ti- rer- sons
 4

Cors.
 bruit en di- sant bonne nuit bonne nuit bonne nuit *pp* bonne nuit
pp

10
 Solo
 1 *ff*

à Bastien au Bailli .

Cors en Si b. Allegro.

N^o 7. *ff* 5 *pp*

1 unis. *ff*

1 *pp* 1

p unis. *ff* c'est signé Mar

plus lent. *pp* 14 2 M^r le bailli 14 moi je temarie signé Marcelin Hautbois.

Cors. animé. *pp* *unis.* *cres.* *ral* *ff* *Andante. Changez en La.* 15 16 et que de-

p *cresc.* *ff*

All^o *retenu.* *p* *unis.*

ff *3* *5* *3* *5* *3*

ff



Paris, 1857. — Durée: 1 h. L. H. Rouch - Bernier-

Reprise: le 22 Décembre 1885. L. H. Rouch - F. D. Luce

Artistes: en 1857.

M. M. Gourdou M. M. Dupuy
" " Borsary " " Cèbes
" " Carman

Artistes: en 1885:

M. Nerval M. M. Legault
Renaud Gardubert
Chapuy

Artistes en 1899-1900

M. M. Lédet M. M. Monbaur
Dupont Van Looy
Cris

M. Dumilard.
1903

Cors 3-4

Le Tar-fadet
vn.



Le regent Collamer
Bossey
donné le 10 Décembre
1887.

1887. M. de
Fait à Bruxelles le 10
Royaume de la Belgique en
Novembre 1887.
Bruxelles.

Archives de la Ville de Bruxelles
Archief van de Stad Brussel

LE FARFADET.

5^e et 4^e CORN.

Ad. ADAM.

Corno en Mi \flat . — All^o con fuoco.

Ouverture.

Clar. All^o non troppo. Soli.

Handwritten musical score for 3^e and 4^e Cornets. The score is written on seven systems of grand staves (treble and bass clef). The music is in common time (C). The first system (measures 1-18) features a melodic line in the treble staff and a bass line in the bass staff. The second system (measures 19-24) continues the melodic line and includes a section marked *pp* (pianissimo) in measures 21-23. The third system (measures 25-30) includes a section marked *pp* in measures 25-27 and a section marked *cresc.* (crescendo) in measures 28-30. The fourth system (measures 31-36) features a section marked *ff* (fortissimo) in measures 31-36. The fifth system (measures 37-42) includes a section marked *unis.* (unison) in measures 37-42. The sixth system (measures 43-48) features a section marked *ff* in measures 43-48. The seventh system (measures 49-54) features a section marked *ff* in measures 49-54. The score concludes with a double bar line in measure 54.

Cours en Ré. All.^o3^e et 4^e CÔRS.

N^o 1. *ff*

Soli.

pp 2 pour finir ga-

ment *pp* 2

pp cresc. *ff* à vos ordres mon par - 3

moi Laurette et puis Babet à chacun notre couplet *ff* 3 *ff* 1 *p*

2 3 4 5 6 7 8

5 rall. a tempo. *pp* 2 3 4 5 6 7 8 montez votre

3^e et 4^e CORs.

2 a tempo. Suivez. a tempo.

que leur doux ami deviendra leur mari *pp* est il rien plus joli est il rien plus jo-
li a tempo.

p

2 *3* *4* *5* *6* *7*

4 *ff* *ff* à votre tour Laurette.

un peu moins vite. Solo. *pp*

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *7*

rall. a tempo.

à cette petite donnez le mari que son coeur a choisi *3* *p* *2* *3*

4 *5* *6* *7* de plus jo-li a nous deux Babet *1* *2* *3* *4*

rall. a tempo.

5 *9* vou- lurent entendre aussi *pp* *2* *3* *4* *5* *6* *7* Montrez votre *2*

pp a tempo.

pp *a tempo.* Suivez. *p a tempo.*

que leur doux ami deviendra leur mari est il rien plus joli est il rien plus joli *a tempo.*

p

3 4 5 6 7 4

ff

ff

ff

D

Cours en Ré. All^o

(Ce que j'entends dire.)

N^o 2. *ff* 1 *pp* *ff*

ce vieux moulin est fait exprès pour les lutins les farfa dets 1 je n'aime pas tous ces ca-

ff *pp* *ff*

pp 3 *pp*

-quets de revenants de farfa-dets

pp

3^e et 4^e CORs.

7

rall.

Un peu retenu.

1 j'y vais j'y vais mais j'ai grand peur ah! pour quoi *p*

pp 3 2

ff *p* *p*

6 un peu retenu. 2 voyons voyons 6 *pp* 1 2 3 4 1

in 4 temps

3 4 1 *p* 2 3 4 *pp* 4

4

3^e et 4^e CORN.

Solo.

ff *f* *ff* *f*

je n'en puis plus et je suis morte elle est morte elle est morte 4 Ab la folle imbée

Solo. *pp*

cile c'est le pommier en fleurs que j'ai vu ce matin 4 vas tu bien me laisser tranquille ce vieux moulin est fait ex *pp*

a tempo. *p*

près pour les lutins les farfadets ah pour quoi

a tempo.

ff *pp* *ff* 5

2 *ff* 3 allons Bastien allons voyons cours atteler et dépêchons mon parrain hein il faut eh bien ridicule 6 8 *p*

6 mon filleul hein il faut eh bien auprès d'elle 8 *ff* *p*

3^e et 4^e CORN.

9

c'est le tonnerre qui se ressemble ali. viens donc allons ensemble

3 *pp* 2 3 *pp* 1 *ff*

Corn en Sib bas. Allegro

(S'il me faisait la cour.)

N^o 3. *pp* de me trouver

Suivez. a tempo. 3 rall.

prise de me trouver pri - se *ff* *ff* voi - là comment il ar - rive et comment il s'en -

a tempo. *pp* va *pp* rall. *ff* a tempo. *pp*

comme il s'en va

Suivez.

je sens que je l'aime oui je sens que je

ff a tempo. rall. a tempo. *pp*

l'ai - me *ff* 3 je sais moins en - core comme il s'en i - ra

ff a tempo. *pp*

rall. a tempo. *ff* a tempo. *ff*

com - ment il s'en i - ra

3^e et 4^e CORRS.

(Ça suffit bon voyage.)

Ad.^{te} mesuré.Ad.^{te} sostenutoCours en Si^bbas. And.^{te} Recit.

3 più mosso.

pp

en Si^b

N^o 4.

9 j'ai grimpé la chaus- sée et par un tel moyen ici j'arrive avec mys- tère nous allons voir et me voi- ci

3

pp

1 1 2 pour mes vœux et mes a-

a tempo.

6

pp

mours oui pour mes vœux pour mes vœux et mes a- mours

6

p

doux souve- nir

ff

36 suivez. And.^{te} sostenuto.

36

écou- tons douce- ment on di-

pp

1 1 2 pour mes vœux et mes

pp

a tempo.

amours oui pour mes vœux pour mes vœux et mes amours

mes a- mours

ff

a tempo. ff

(Voyons écoutons bien.)

Cours en Sol. Andante.

N^o 5.

9 que ta peur sou- ger

7

p

oui vraiment ma tête est folle du

4

p

[illegible]

And^{te} *rall.* *pp*

vent 24 14 voyons à nous faire des contes jo- lis animez.

rall. *pp*

8 je vois ton a dresse ton jaloux cha grin

p

And^{te} 4 1^{er} tempo.

ff 6 abique je suis con *ff* rien non rien écou tons c'est le vent estu 1^{er} tempo.

3^e et 4^e CORS .

14 voyons à nous faire des contes jolis animez. Unis.

rall.
pp

cresc
ff

Cors en Si^b bas.All^o mosso .

(Quel ça va se passer .)

N^o 6 .

ff Unis . 3 ff 18 ff

3 16 pp *chanson*

40

8 12 2^d ven Cors.
non ce n'est rien voyons à chève tondis-cours
pp

1

3^e et 4^e CORN.

47

mf

40 vo - yons vo - yons 1 2

mf

3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21 22

p ff

23 24 25 26 cresc. Unis.

p

ff

9 p cresc. Unis.

5

tout ce ta 3

page quel bon-heur ah mon par-rain

Solo

pp

p cres.

ff

Unis

ff

retenu.

19 6

bien volen-tiers bon - soir

pp

2 12 22

Corns en Ré.

All^o.(à Bastien ~~et~~ *Motif*)N^o 7.

17 ça nous vient du gre-nier

p

Unis.

9 *p*

ff

plus lent.

6

15

Oboi.

Unis.

signé Marce-lin 6

M^r le bail-li 15

signé Marce-lin

animé.

And^{te}

cres. ce vieux mou- lin le sac quise promène 4 pp

cres. ff ff 3 3 pp

cres. ff ff

All^o

retenu.

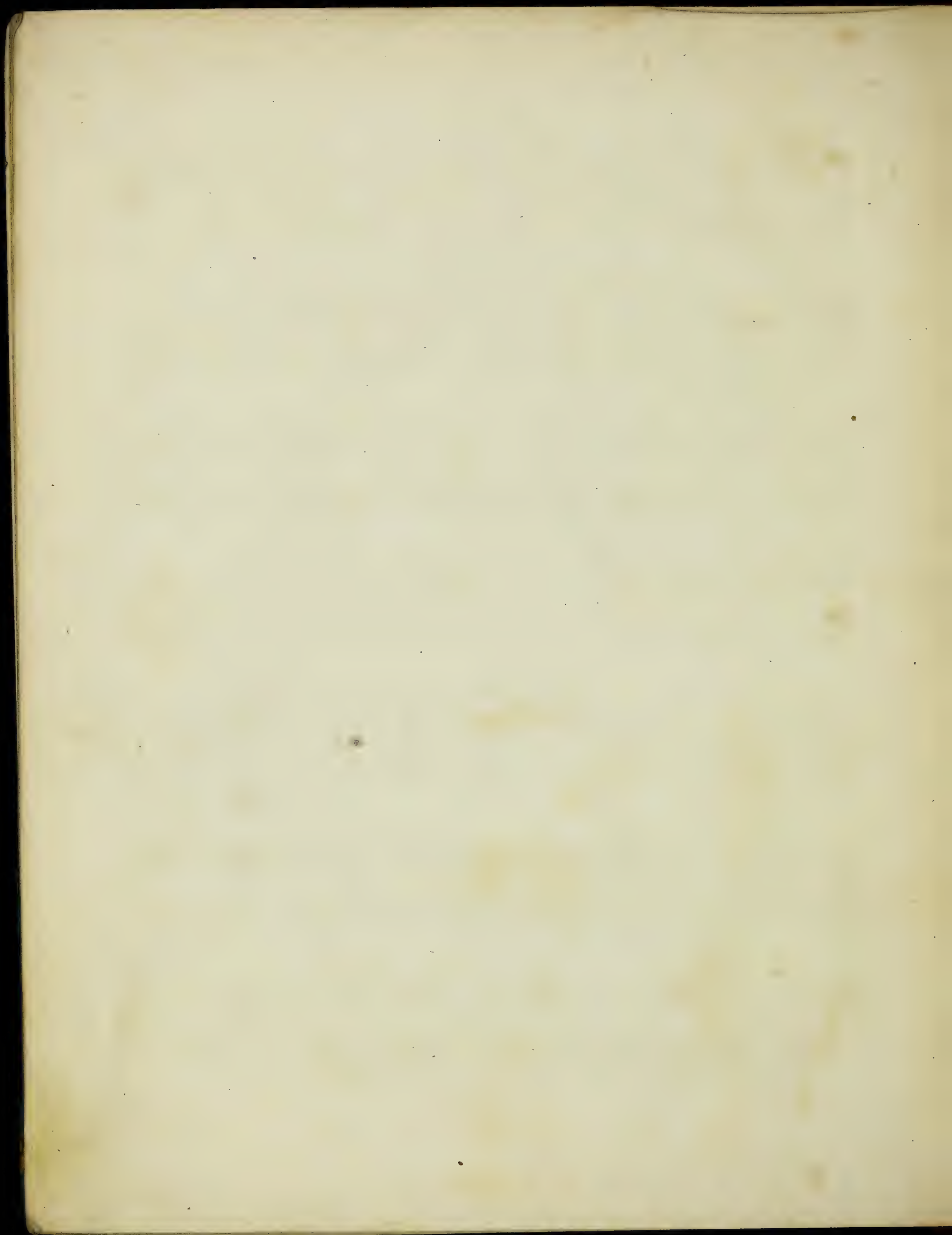
Solo.

3 5 allons mon cama- rade P car à Bastien ma foi v^s avez fait grand

ff pp peur et mainte- nant et mainte- nant nous pouvons tous chanter et péter gai- ment un ma- ri pp

ff ff

ff

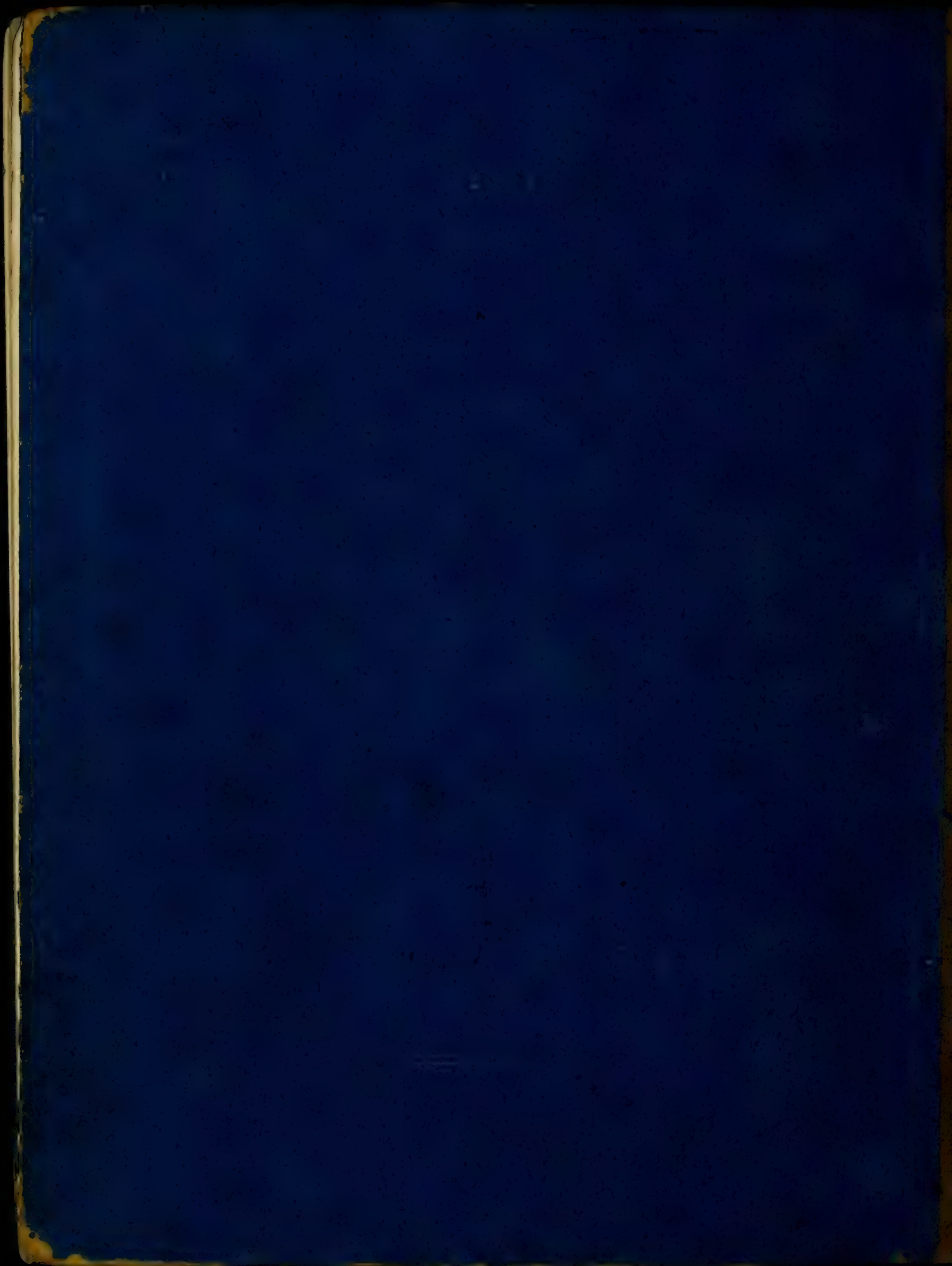


1854

Source 1 base.

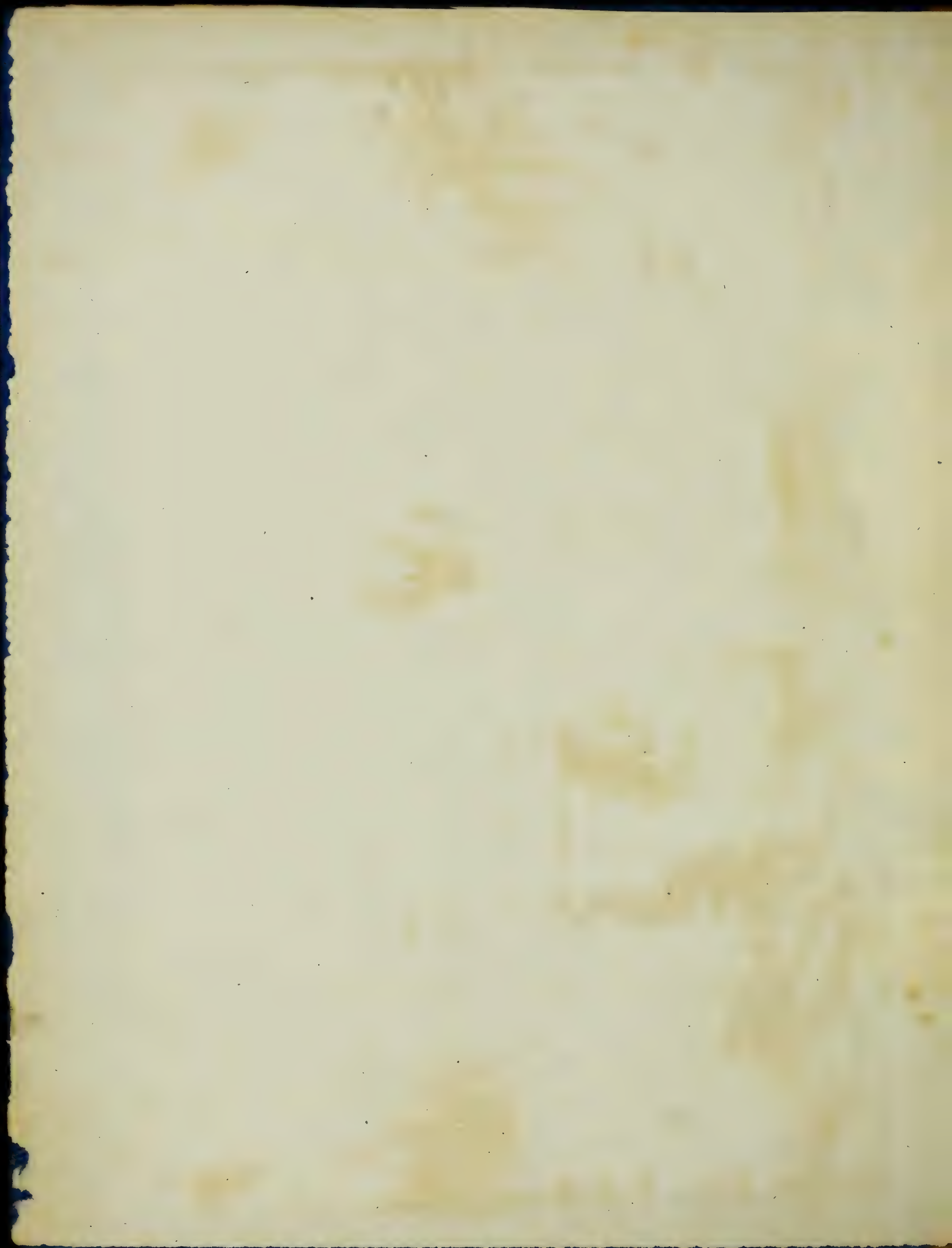
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Mr. Lewis



Ristono.

Le Garfadel.



Archives de la Ville de Bruxelles
Archief van de Stad Brussel

CORNETS à PISTONS.

en La. *All.^o con fuoco.*

OUVERTURE.

ff.

unis.

And.^{te} non troppo. Clar.

unis.

11

pp

All.^o non troppo. *v.^{no}*

58

pp cres.

ff.

CORNETS PISTONS.

X von 1.

59

This musical score is for Cornets and Pistons, measures 59 through 64. It is written for two staves per system, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 59-60) features a treble clef and a key signature change to one sharp. The second system (measures 61-62) includes the dynamic marking *pp cres.* and *ff*. The third system (measures 63-64) includes the marking *unis.* and a double bar line. The fourth system (measures 65-66) includes the marking *5*. The fifth system (measures 67-68) includes the marking *unis.* and a double bar line. The sixth system (measures 69-70) includes the marking *5*. The seventh system (measures 71-72) includes the marking *5*. The eighth system (measures 73-74) includes the marking *5*. The score concludes with a double bar line at the end of the eighth system.

CORNETS À PISTONS.

Allegro.

N^o 1.

en La. 3 3 3 3

ff

6 6

6 6

4

pour finir gai -

- ment 17 *p* cres. *ff*

à vos ordres mon par-

ff

- rain à vos ordres mon par-rain, nous dirons la chanson-nette nous dirons la chanson-nette, moi Laurette et puis Ba-

- bet, à chacun notre cou-plet *ff* 5 *ff*

ff

15 1 rall a tempo. 7

il fre-donne douce-ment montrez votre main je prédis aux

a tempo. 2 suivez.

belles tendres et fi-dèles que leur doux a-mi deviendra leur ma-ri est-il rien de plus jo-

CORNETS à PISTONS.

5

a tempo.

li est-il rien plus jo - li 15 *ff* *ff*

Un peu moins vite.

à votre tour Laurette, 40 est-il

rall.

1^o tempo.

15

rall.

1

rien de plus jo - li à nous deux Babet voulu -

a tempo.

rent entendre aus - si montrez votre main je prédis aux belles tendres et fi -

a tempo.

2

suivez.

-dèles que leur doux a - mi deviendra leur ma - ri est-il rien plus jo - li est-il rien plus jo -

a tempo.

li 15 *ff* 2 *ff*

CORNETS à PISTONS.

N^o 2. *Allegro. en La.* *ff*

Ce que j'entends dire. *ff* 1 Ce vieux moulin est fait ex-près pour les lutins les farfa-dets *ff*

1 10
je n'aime pas tous ces ca-quets de revenans de farfa-dets j'y vais j'y vais mais j'ai grand
Un peu retenu. *ff*
peur ah! pour-quoi *ff* 1 *ff* 10 far-fa-dets. 10 *ff*

Un peu retenu.
voy-ons voy-ons 6 37 ah! ah! *ff* 2 *ff*

2 je n'en puis plus et je suis morte elle est
morte elle est morte je viens de voir eh! bien? un grand fantôme
blanc où ça? près du ver-ger oh! la folle imbécile c'est le pommier en fleurs que j'ai vu ce ma-
6
-tin mais si c'était quelque lu-tin mais voyez donc cet imbécile ça pourrait bien être un lu-
-tin vas-tu bien me laisser tran-quille ce vieux moulin est fait ex-près pour les lutins les farfa ah! pour-

CORNETS à PISTONS.

7

quai 7 *ff* 1 *ff* 10 far fa - dets 1 voici l'éclair qui nous in -

- vite à dépêcher notre vi - site allons, Bastien allons vo - yons cours atte -

6 18

- ler et dépê - chons mon parrain hein, il faut, eh! bien

11

mon filleul hein il faut eh! bien mon parrain passez devant

ff moi c'est le tonnerre ce me semble allons viens donc allons ensemble 17 *ff*

N^{os} 3, 4 et 5 tacet.

All^o mosso. en Si b.

N^o 6.

Où ça va se passer!

ff 13 Un lu -

- tin qui nous triche, qu'en dis - tu, qu'en dis - tu, dis - pa - ru dis - pa - ru qu'en dis - tu, qu'en dis -

- tu, dis - pa - ru dis - pa - ru 74

ff 8 66

écou - tons écou - tons

voilà que le bruit re-com-mence écou-tons écou-tons vo-yons vo-

All.^o 4/4 1^{re} 1 1

mf 1 1

1 *p* *cres.* *ff*

7 Les mêmes tours des farfa-

dets p *cres.* *ff*

CORNETS A PISTONS.

9

Quel est donc tout ce ta- page quel bonheur ah mon par-

p cres. *ff*

-rain 6 des lu- tins c'est une ru- se
cres. *p*

retenu. *All^{to} and^{no}*

17 8 bon soir 21 bonne nuit 7 bonne

V^{lle}

nuit bonne nuit

ff

N^o 7. *Allegro.*
en La.
 A Bastien! au bailli. 46 Comment dans l'autre monde veut-il qu'on lui réponde M^r le Bailli.

19 *animé.*
 Ah d'ici je déme-nage ah fuyons ce vieux mou-lin regagnons tous le vil-lage pour échapper au lu-

Andante.
rall.
 - tin ah quittons ce vieux mou-lin ah quittons ce vieux mou-lin *ff* le sac qui se pro-mène

2 de me désobé-ir votre espérance est vaine *p* le voi-

p la le voi-la 1 Oui oui point de me-nace *ff* *Allez*

3 *ff* 15

CORNETS à PISTONS.

11

Allegro. *retenu.*

f *unis* // // C // 3 8 de main 8 car à Bastien ma

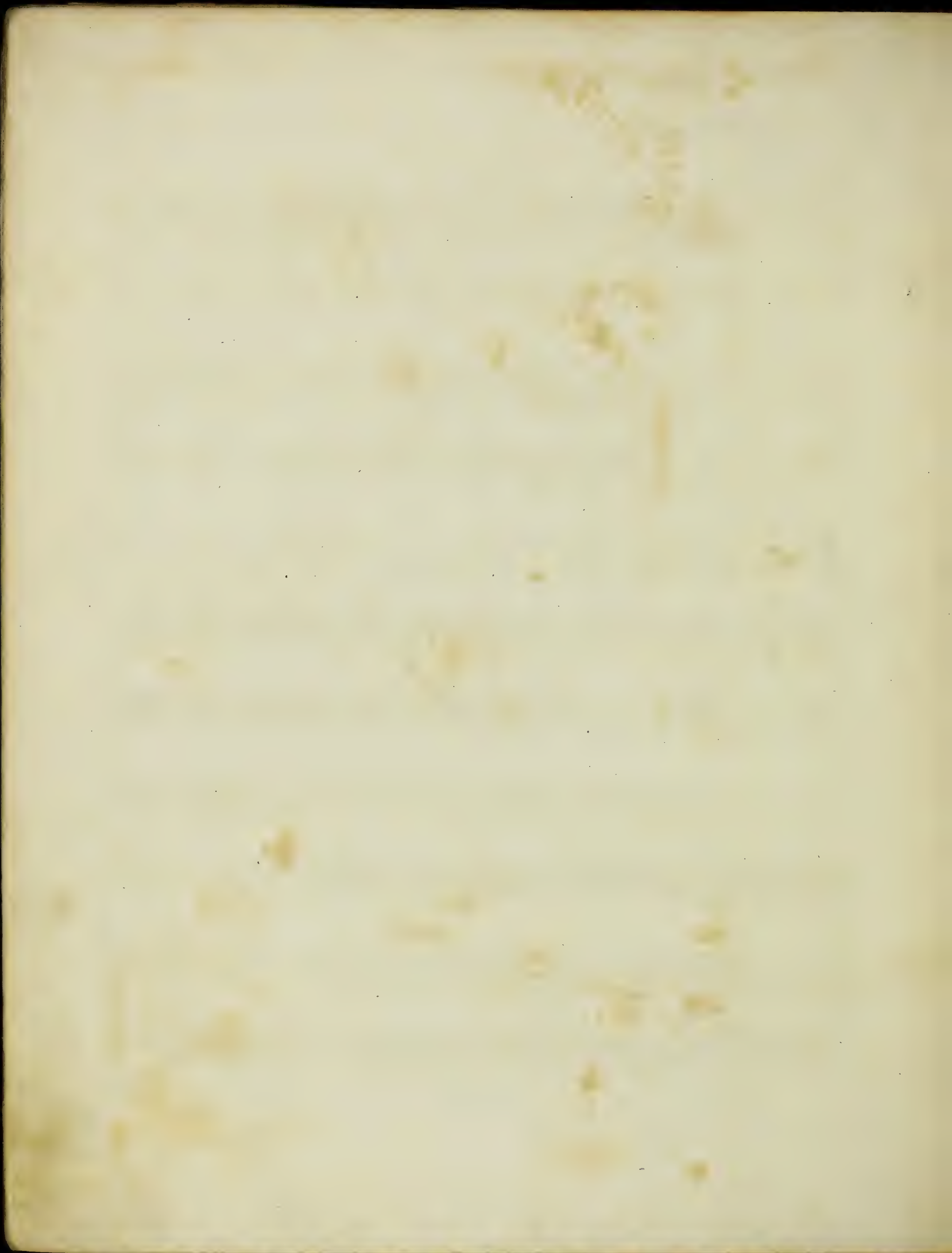
ff 3 8 gai - ment un ma ri bien gen -

- ti qu'on ca - resse avec ten - dresse son a - mi pour ma - ri est - il rien de plus jo - -

- li *ff* // //

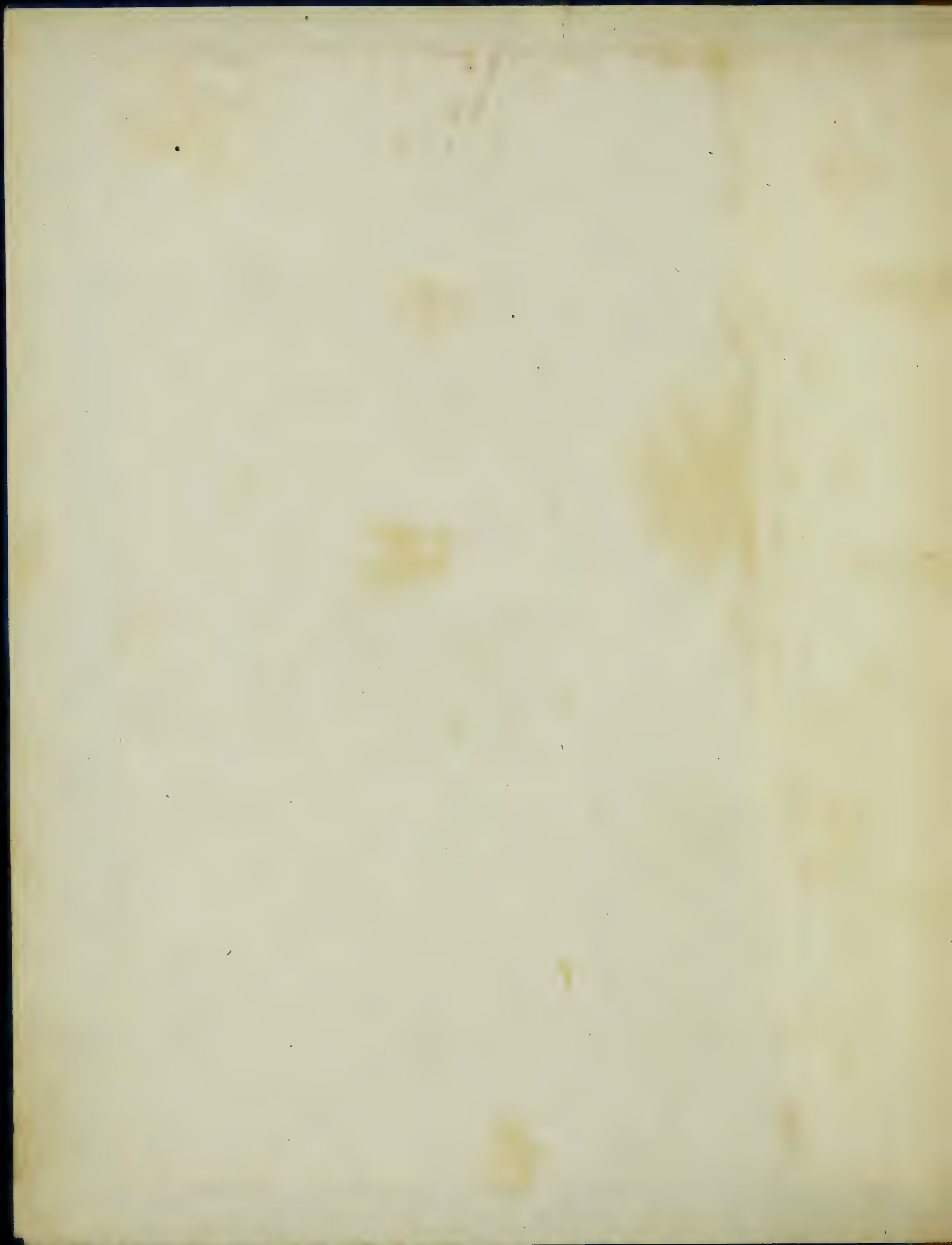
ff *unis.* // //

ff // //





1^{re} et 2^e Trombones
Le Garçadet.



Archives de la Ville de Bruxelles
Archief van de Stad Brussel

55 minutes

LE FARFADET.

AD. ADAM.

1^{er} et 2^e TROMBONES.All^o con fuoco.

OUVERTURE.

ff

And^{te} non troppo.

Clar.

All^o non troppo.

58

Tromb.

*pp**ff*

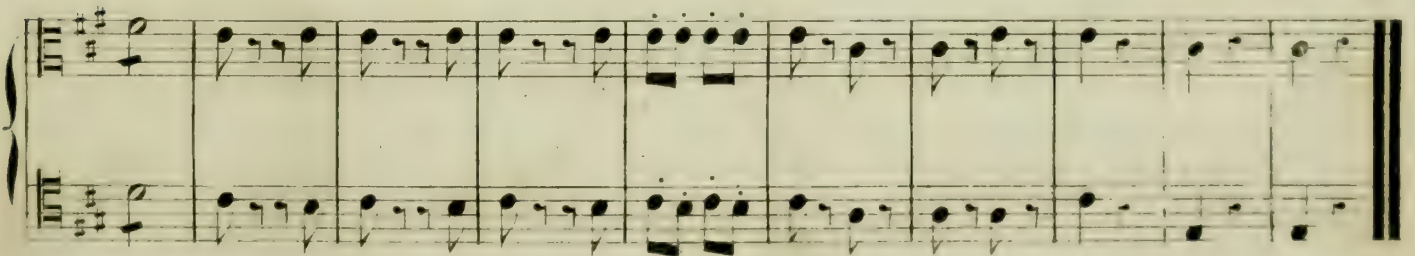
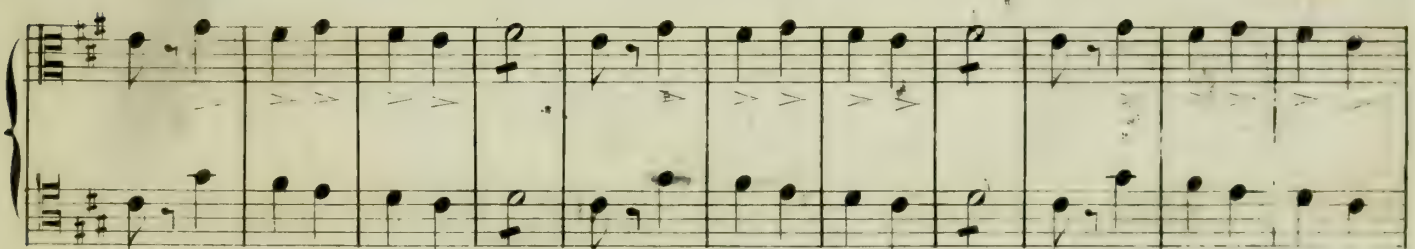
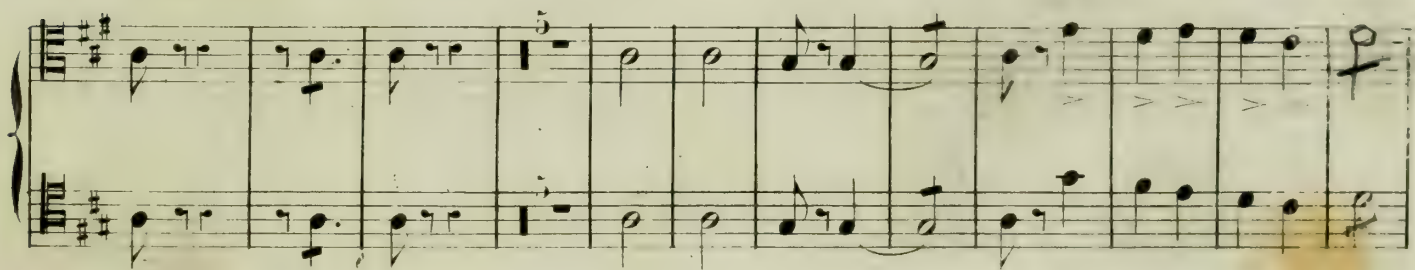
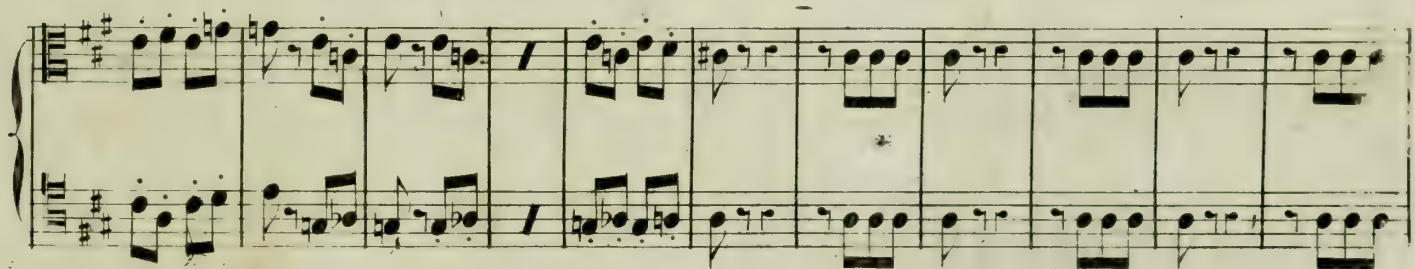
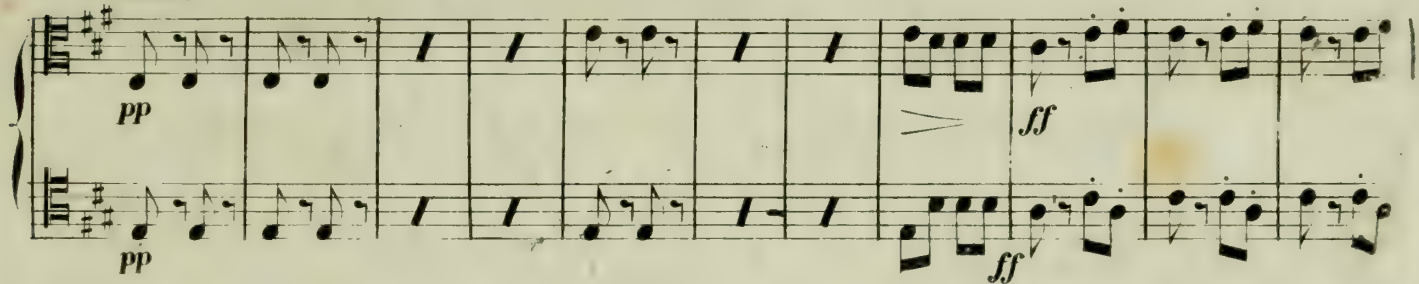
59

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Fl. A. on



Tromb:



1^{re} et 2^e TROMBONES.

N^o 1. Allegro. *ff*

pour finir gai ment *ff* à vos ordres mon par

rain Laurette et puis Babet, à chacun notre couplet *ff* a Tempo.

a Tempo. suivez. *ff* a Tempo.

deviendra leur ma ri est il rien de plus joli est il rien de plus joli un bon petit mari *ff*

un peu moins vite. rall. 40 47 41

à votre tour Laurette rien de plus jo li à nous deux Babet deviendra leur ma

a Tempo. suivez. a Tempo.

ri est il rien de plus joli est il rien de plus jo li un bon petit ma ri *ff*

2 2 2

1^{er} et 2^e TROMBONES ..

Ce que j'entends dire.

Allegro.

N° 2.

ff pour les lutins les farfa-dets Je n'aime pas tous ces ca-quets de revenans de farfa-

ff -dets J'y vais J'y vais mais j'ai grand peur ah! pourquoi *ff* farfa-dets

ff ah! contez moi votre frayeur voyons? voy-ons? ah! ah! *ff*

c'est le pommier en fleurs que j'ai vue ce matin ce vieux moulin est fait exprès pour les lutins les farfa-

a Tempo.

-dets ah! pourquoi *ff* farfa-dets allons Bastien, allons voyons cours atte-

-ler et dépê-chons mon parrain hein? il faut ch bien! mon filleul hein? il faut ch bien! mon parrain passez devant

ff moi c'est le tonnerre c'en-semble allons viens donc, allons en-semble *ff*

Basses Violons

N° 3, 4 et 5, TACET.

B. et C^{ie} 3966.

1^{er} et 2^e TROMBONES.

Où ça va se passer.

Allegro.

N° 6.

ff

23

ff

21

pp

2

2

c'est pendant un o-rage

21

2

2

2

20

pp

20

3

3

pp

4

8

18

écou-tons écou-tons rien

8

18

pp

2

2

2

2

c'était après l'ou-vrage

pp

2

2

2

2

20

pp

20

3

11

11

pp

Allegro.

14

8

voici bien une autre affaire c'est l'enfer qui le met en train pan pan pan pan pan pan pan pan pan pan

14

8

1^{er} et 2^e TROMBONES.

7

ff
pan
ff

13
ff
13
ff

12
quel est donc tout ce ta-gea quel bon heur! ah! mon par-ain
12
ff
ff

17 *retent.* 24
All^{to} And^{no}
Il fal-lait seule-ment fer-mer le réservoir, viens, al-lons nous cou-cher bien volon-tiers bon-soir

6
Bonne nuit . bonne nuit bonne nuit

ff
ff

1^{er} et 2^e TROMBONES.

À Bastien au Bailli!

Allegro.

N^o 7. **FINALE**

Comment dans l'autre monde veut il qu'on lui réponde M^r le Bailli

rall. *Andante.*

ah! quittons ce vieux moulin ah! quittons ce vieux moulin le sac qui se promène le voilà le voilà

ff

c'est bien et parmi vous l'amitié renait tra, oui point de menace

All^o *retem.*

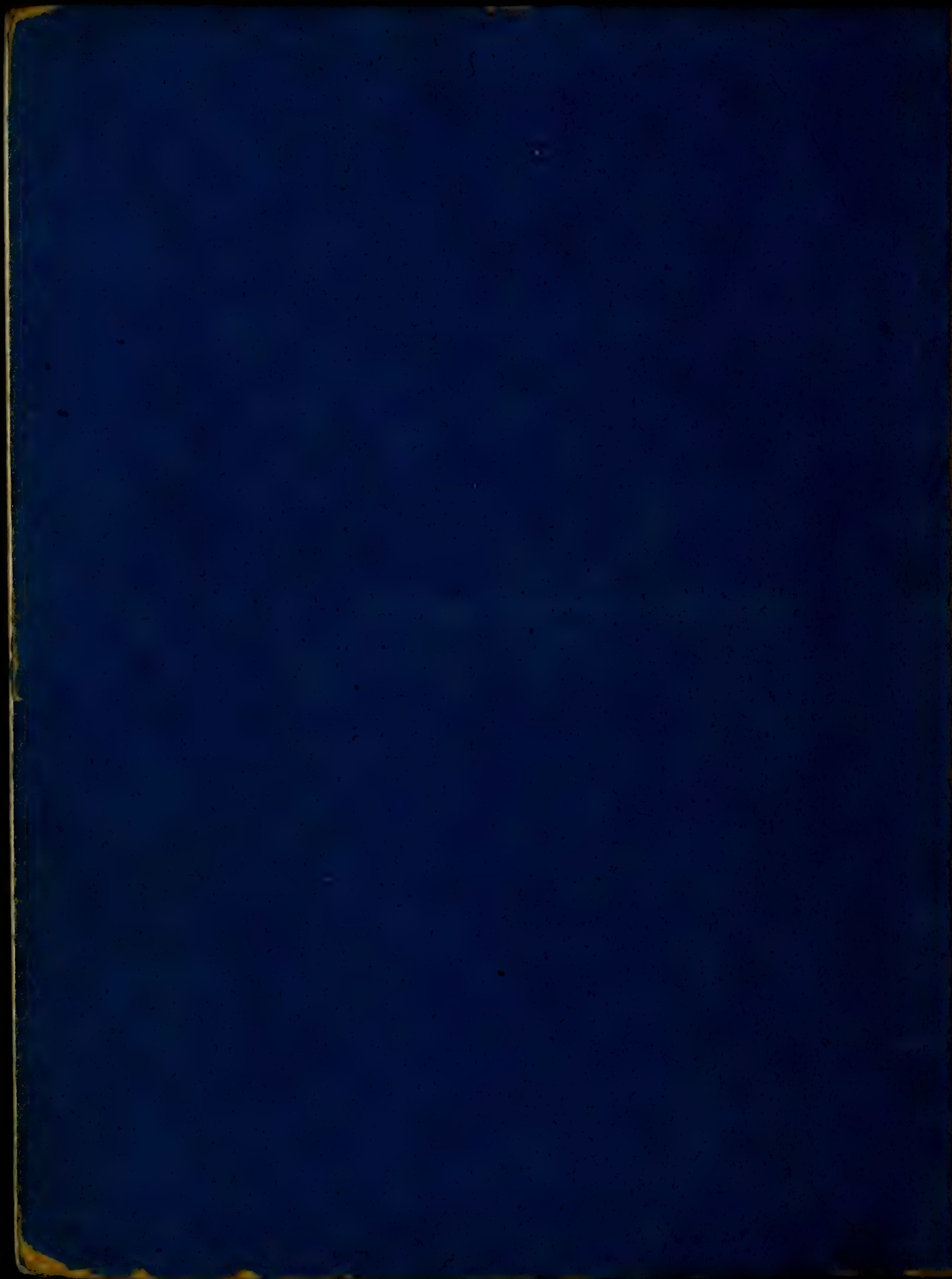
Et Marcelin car à Bastien ma foi vous avez fait grand peur

ff

ment un mari bien gentil qu'on caresse avec tendresse son ami pour mari est il rien de plus joli

reçu
le 22 Décembre 1885
le 27 - 1887
23 - - octobre 1899

le 9 Janv. 1851



Trombone Basse.
Le Garfadet.

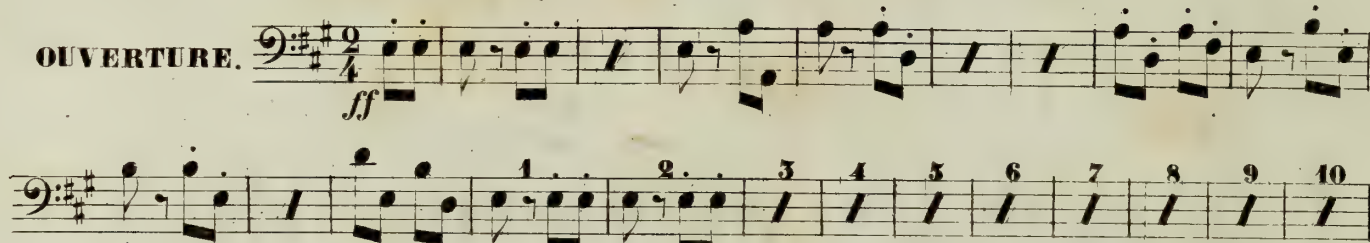


LE FARFADET.

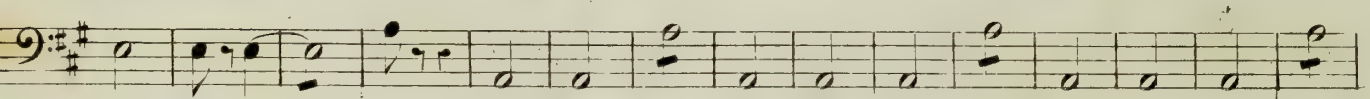
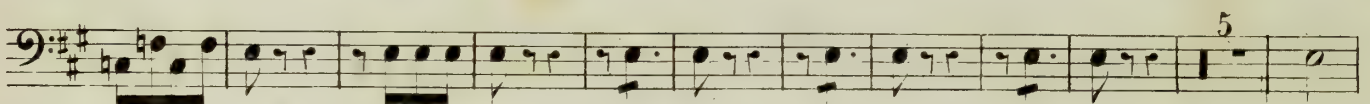
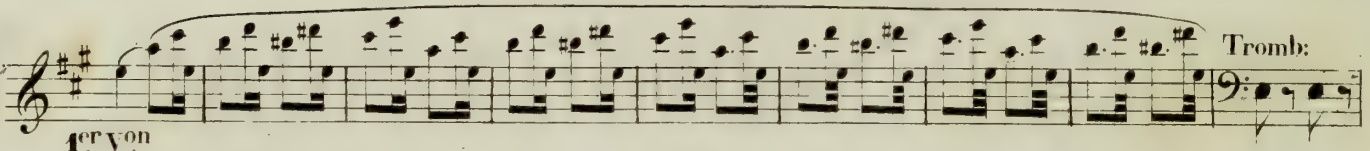
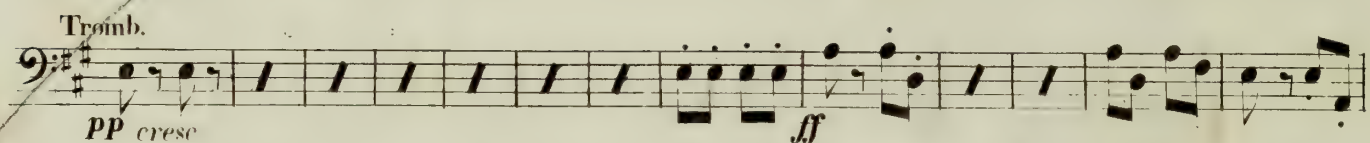
AD. ADAM.

3^e TROMBONE.All^o con fuoco.

OUVERTURE.

And^e non troppo.All^o non troppo.

Tromb.



3^e. TROMBONE.

N^o 1. Allegro. *ff*

pour finir gai-ment *ff* à vos ordres mon parrain

moi, Laurette et puis Babet à chacun notre couplet *ff* il fre-

à Tempo. *suivez.* à Tempo. *ff*

- donne douce-ment est-il rien de plus joli un bon petit ma-ri *ff*

un peu moins vite *rall:* à Tempo. *rall:* à Tempo. *ff*

à votre tour, Laurette rien de plus jo-li à nous deux Babet voulu- rent entendre aussi a-

a Tempo. *suivez.* a Tempo. *ff*

- mi deviendra leur ma-ri est il rien de plus joli est il rien de plus jo-li un bon petit ma-ri *ff*

N^o 2. Allegro. *ff* Ce que j'entends dire.

pour les lutins les farfa- dets Je n'aime pas tous ces ca-quets de revenans de farfadets

un peu retenu. *ff* *ff* *ff*

J'y vais j'y vais mais j'ai grand peur ah! pour-quoi farfa- dets

un peu retenu. *ff* *ff* *ff*

ah! contez moi votre frayeur voyons? vo-yons ah! ah! *ff* *ff*

a Tempo. *ff* *ff* *ff*

les farfa- dets ah! pourquoi farfa- dets mon parrain hein il faut ch-

18 12 *ff* 16 Basses Villi alti. Tromb: *ff*

bien! mon filleul bien! il faut ch. bien! mor

N^{os} 3, 4 et 5, TACET.

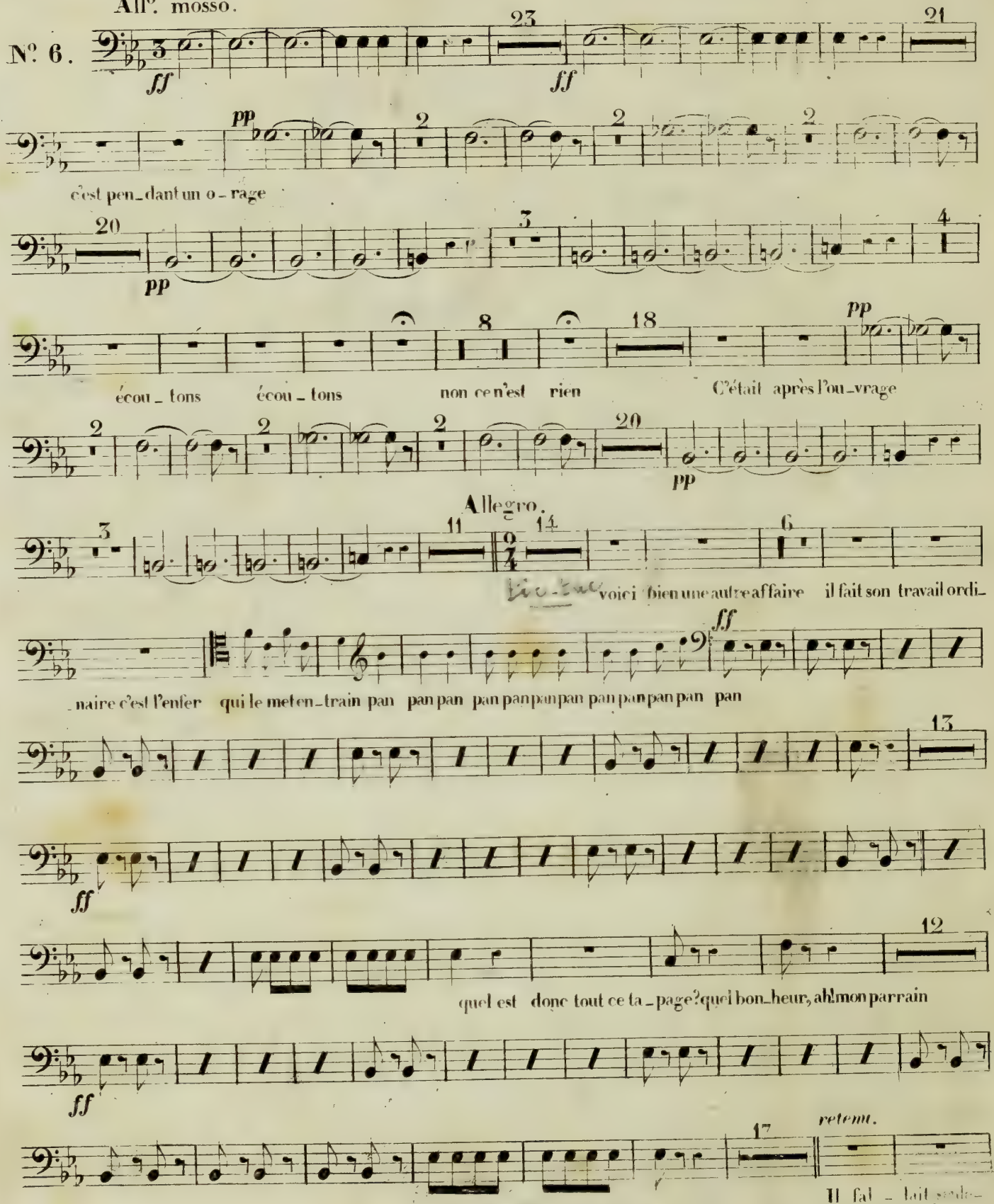
B et C^{ie} 8963

3-4-5- direct.

3^e TROMBONE.

Où ça va se passer.

All^o. mosso.

N^o 6. 

c'est pen_dant un o - rage

écou - tons écou - tons non ce n'est rien C'était après l'ou - vrage

voici bien une autre affaire il fait son travail ordi -

naire c'est l'enfer qui le met en - train pan pan pan pan pan pan pan pan

quel est donc tout ce ta - page? quel bon - heur, ah! mon parrain

Il fait - fait son

3. TROMBONE.

All.^{to} andantino.

ment fer - mer le résér - voir viens al - lons nous cou - cher bien volon - tiers bon - soir Bonne
nuit Bonne nuit Bonne nuit

ff

À Bastien au Bailli!

Allegro.

N^o 7. 46 19 animé.

Comment dans l'autre monde veut-il qu'on lui ré - ponde? M^r le Bailli

2 rall: Andante.
pour échapper au lu - tin ah! quittons ce vieux mou - lin ah! quittons ce vieux mou - lin *ff* le sac qui se promène

6
le voi - là le voi - là c'est bien et parmi vous l'amitié renaî - tra ou point de me - nace *ff*

6 3 17
ff *ff* et Marche -

All.^{to} retent. 4 6
- lin vous pouvez rire et rire de bon cœur car à 'Bastien, foi, vous avez fait grand peur *ff*

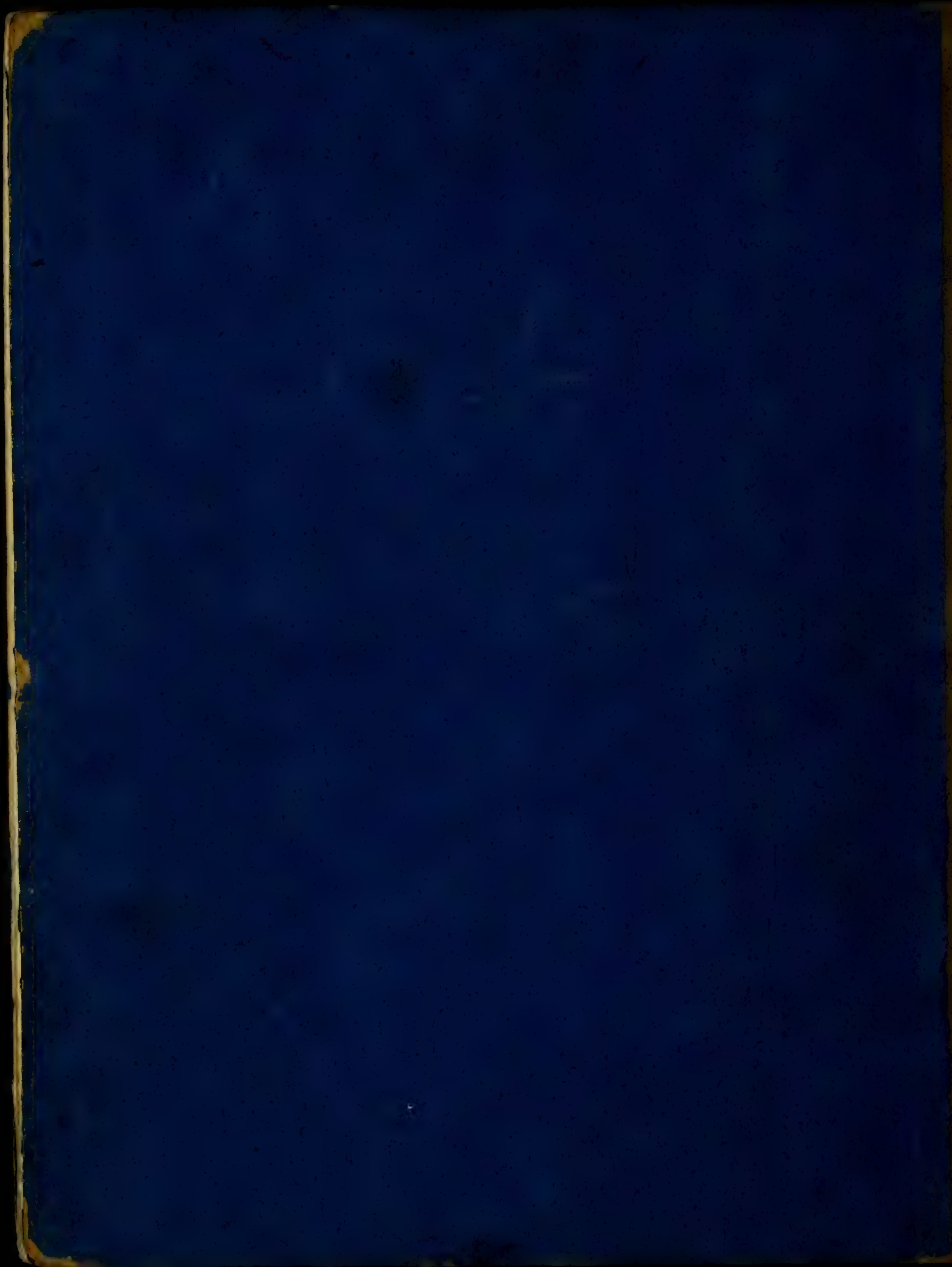
3 6 8
gai - ment un ma - ri bien gen - til qu'on ca - resse avec ten - dresse son a - mi pour ma - ri est-il rien de plus jo -

1 2 3 4 5 6
- li *ff*

ff



Archives de la Ville de Bruxelles
Archief van de Stad Brussel



Simballe à Triangle
Le Barfadet.



Archives de la Ville de Bruxelles
Archief van de Stad Brussel

2 LE FARFADET.

A. ADAM

TIMBALES & TRIANGLE.

Triangle
OUVERTURE.

Timbales
All^o con fuo co.

And^{te} non troppo. Clar:

rall molto. All^o non troppo. Triangle.

p cres.

3
TIMBALES et TRIANGLE.

Handwritten circled '3' above the first staff.

24 *pp* 2 8 3 *p* *p cres.* *pp* *ff* 5

N° 4. TACET.

4

TIMBALES et TRIANGLE.

31

En Sol Ré.

Voilées.

Ce que j'entends dire. un peu retenu.

31

N^o 2.
Allegro.

18 J'y vais j'y vais mais j'ai grand' peur ah! pour-quoi
un peu retenu.

46 ah contez-moi votre fra-yeur voyons voy-ons Je n'en puis plus et je suis

2 morte Elle est morte elle est morte Je viens de voir eh! bien? un grand fantôme

6 blanc où ça près du ver-ger, oh! la folle imbécile, c'est le pommier en fleurs que j'ai vu ce ma-

tin mais si c'était quelque lu-tin mais voyez-donc cet imbécile ça pourrait bien être un lu-
a tempo.

20 tin vas-tu me laisser tran-quille Ce vieux moulin est fait ex-près pour les lutins les farfa-dets ah! pour-
Flûte. Timb: Voilée.
-quoi farfa-dets ppp voici l'éclair qui nous in-vite

à dépêcher notre vi-site allons, Bastien, allons voy-ons cours atte-ler et dépê-

1 chons mon parrain, hein? il faut! eh! bien avec vous elle aime à par-

2 ler mon filleul hein? il faut eh! bien mon parrain passez devant

moi c'est le tonnerre ce me semble allons, viens donc, allons en-semble

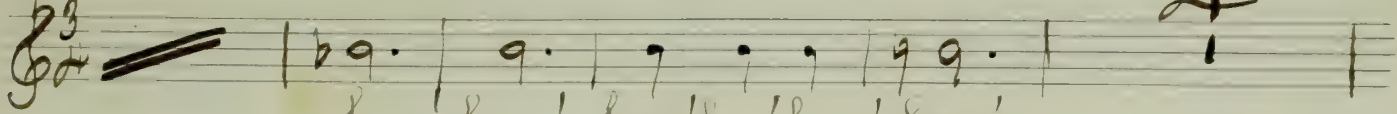
1 2 3 4 5 6 7 8 pp ff

N^{os} 3, 4 et 5 TACET.

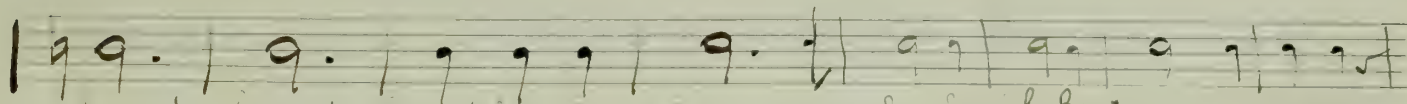
№ 6.

Tictac du moulin

plusieurs mout-tact



hou! hou! hou! hou! hou! hou!



hou! hou! hou! hou! hou! hou! vo-là que le bruit se commence



e. con-tons

e. con-tons

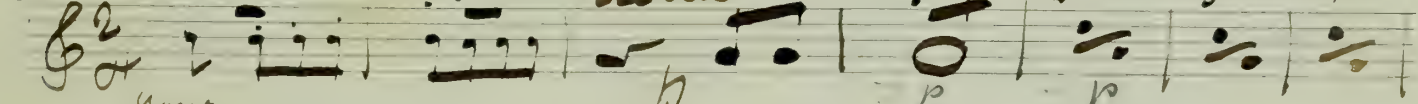
voyons

vo-

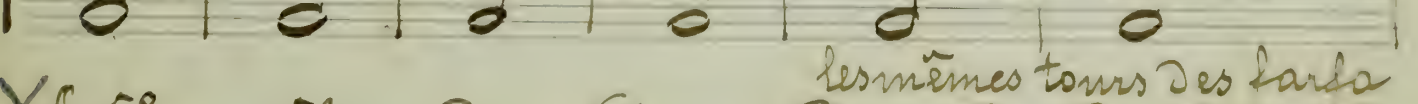
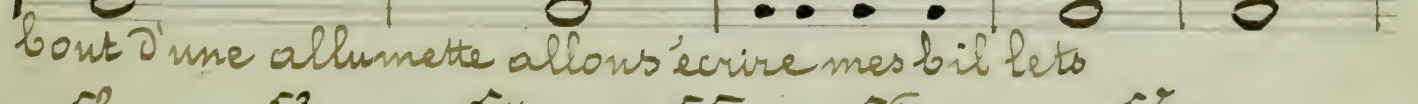
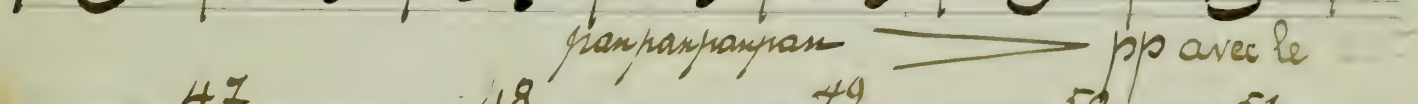
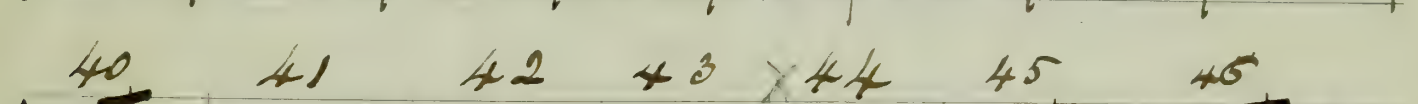
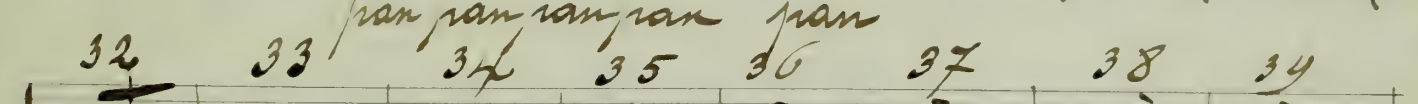
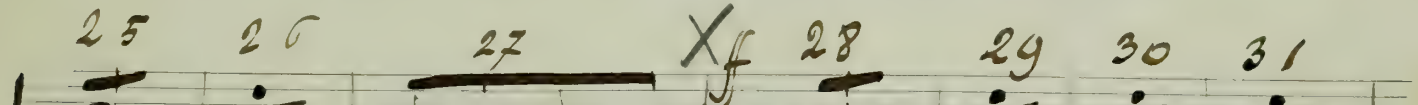
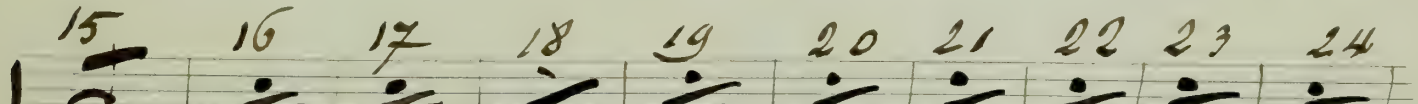
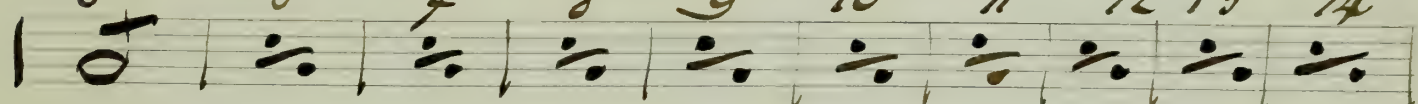
allé

Tictac

1 2 3 4



5 yons





entendez vous pan pan

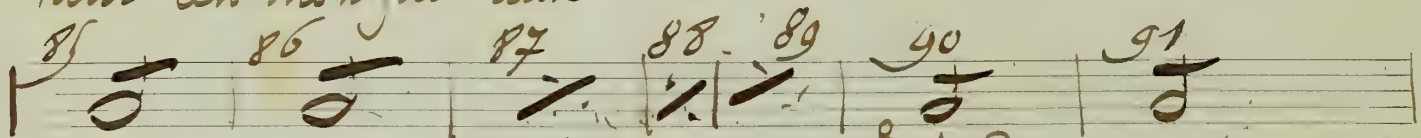


pan?

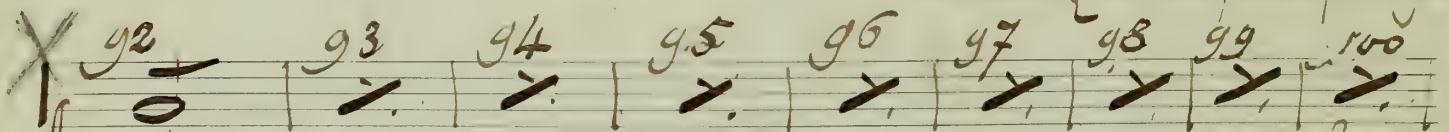
quel est donc tout ce ta page quel bon



heur ah mon par rain



Entendez vous pan pan pan



pan

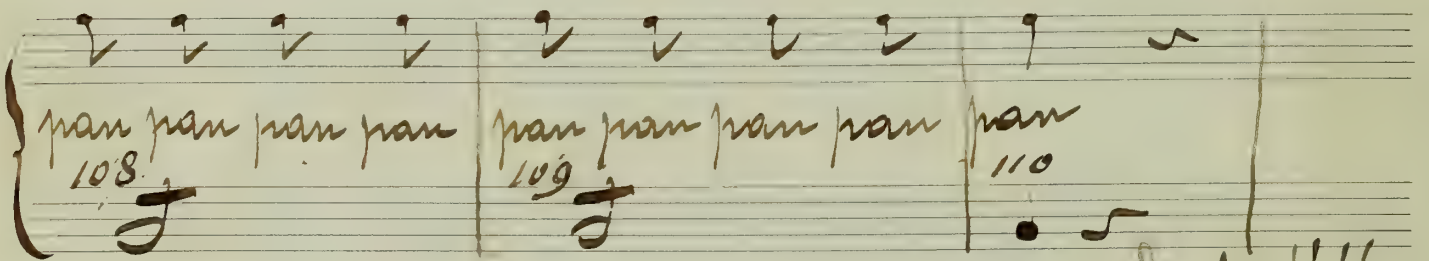
de mon



lin et bon ta page des re venants c'est l'ouvrage que me



font tous ces pan pan entendre vous pan pan pan



halte!!!!

2 10 11 100 9 2 15

allé-very pour Ever-
fort

Oui! ça va se passer.

TIMBALES et TRIANGLE.

N° 6.

24 en Mi b-Sib.

Allegro molto.

dispa-ru qu'en dis-tu qu'en dis-tu dispa-ru dispa-ru

E-cou - tons. é - cou - tons

Allegro. 25

l'enfer qui le met en train pan pan pan pan pan pan pan pan pan pan

retemp. 4

rallentando.

All^{to} And^{ino}

al-lons nous cou-cher, bien volon-tiers bon-soir

bon - ne nuit

bonne nuit

bon-ne nuit

Timb:

à Bastien, au Bailli!

N° 7.

La-Ré. 47

Allegro.

l'autre monde veut il qu'on lui ré-ponde

M^r le Bail-li

au lu-

rall. 25

And^{te}

-tin ah quittons ce vieux mou - lin ah quittons ce vieux mou - lin

le sac qui se pro-

TACET.

mène

pp Solo

p

Fin.

4

TIMBALES et TRIANGLE.

31

En Sol Ré.
Voilées.

Ce que j'entends dire.

un peu retenu.

31

N^o 2.
Allegro.

18 J'y vais j'y vais mais j'ai grand' peur ah! pour-quoi
un peu retenu.

46 ah contez-moi votre fra-yeur voyons voy-ons Je n'en puis plus et je suis

2 morte Elle est morte elle est morte Je viens de voir eh! bien? un grand fantôme

6 blanc où ça près du ver-ger, oh! la folle imbécile, c'est le pommier en fleurs que j'ai vu ce ma-

6 -tin mais si c'était quelque lu-tin mais voyez-donc cet imbécile ça pourrait bien être un lu-
a tempo.

20 -tin vas-tu me laisser tran-quille Ce vieux moulin est fait ex-près pour les lutins les farfa dets ah! pour-
Flûte. Timb: Voilée.
-quoi farfa-dets ppp voici l'éclair qui nous in-vite

à dépêcher notre vi-site allons, Bastien, allons voy-ons cours atte-ler et dépê-

1 -chons mon parrain, hein? il faut! eh! bien avec vous elle aime à par-

2 -ler mon filleul hein? il faut eh! bien mon parrain passez devant

moi c'est le tonnerre ce me semble allons, viens donc, allons en-semble

1 2 3 4 5 6 7 8 pp ff

N^{os} 3, 4 et 5 TACET.

Les Farfadets

Tic tac du moulin à farine

N° 6.

Tictac du Moulin

plusieurs mout-tact

4

hou! hou! hou! hou! hou! hou!

hou! hou! hou! hou! hou! voi-là que le bruit se commence

e. cou-tous e. cou-tous voyons vo-

All^o

5 yons

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entendez vous non pan

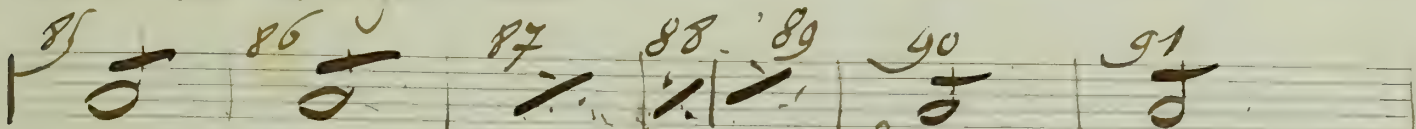


pan?

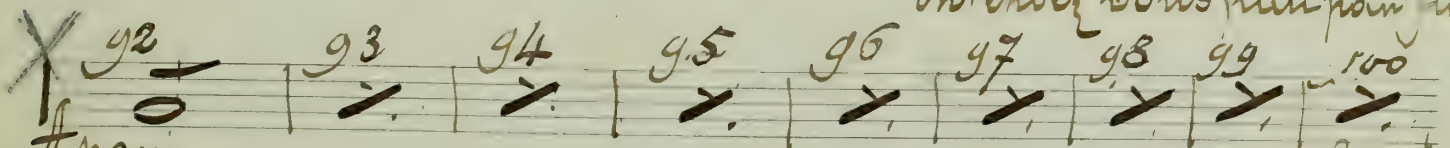
quel est donc tout ce ta page quel bon



heure ah mon pau vain



entendez vous pan pan pan



pan

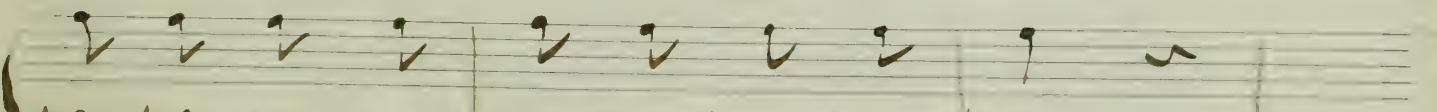
de non



lin et bon ta page des re venant c'est l'ouvrage que me



font tous ces pan pan entendre vous pan pan pan

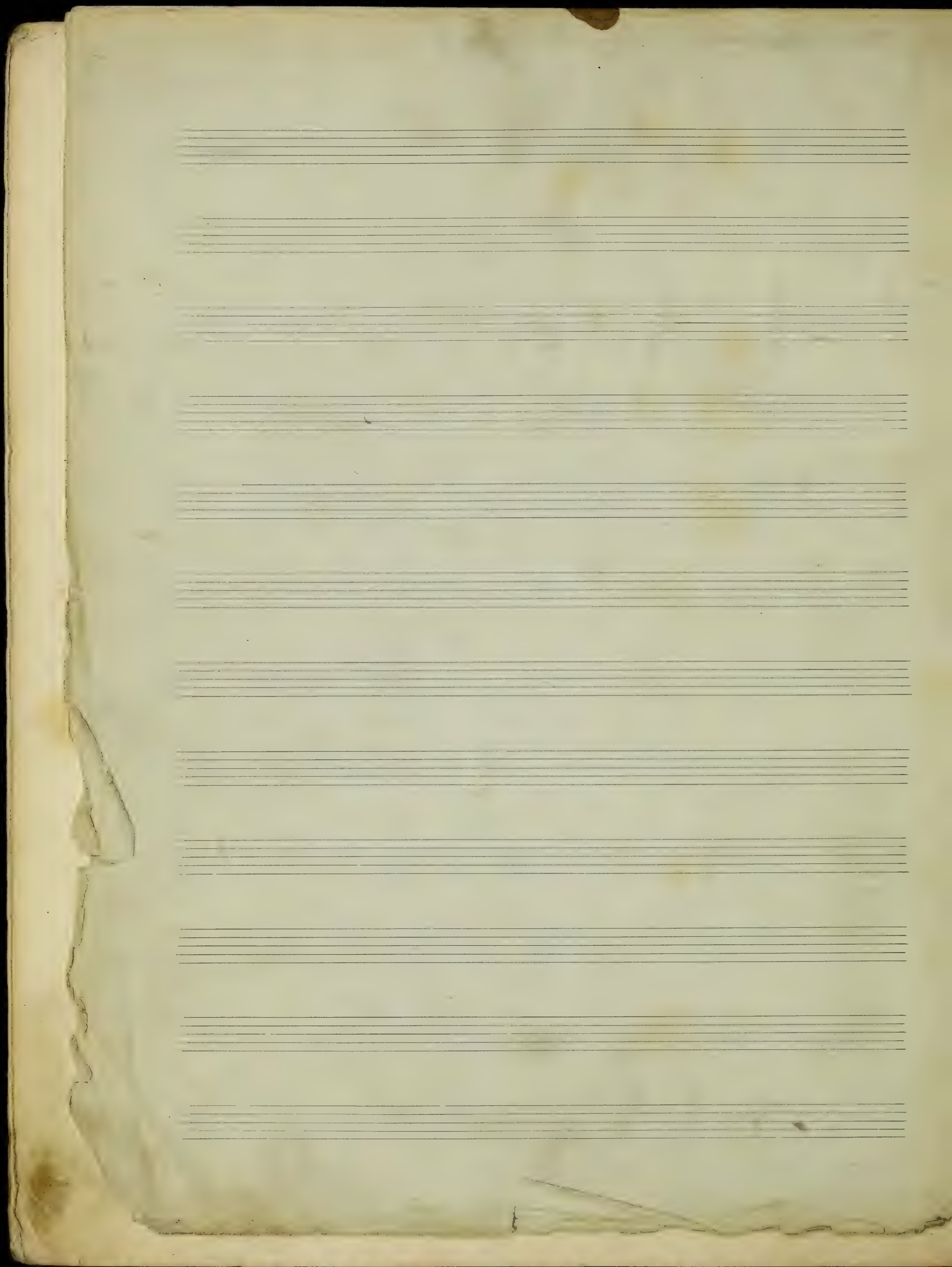


pan pan pan pan pan pan pan pan pan

halte!!!!

2 10 5 | 100 | 9 2 10 |

see smaller pan for ever
faint



Oui! ça va se passer.

TIMBALES et TRIANGLE.

N° 6.

Allegro molto.

24 en Mi b-Si b.

dispa-ru qu'en dis-tu qu'en dis-tu dispa-ru dispa-ru

74

87

E-cou - tons. é - cou - tons

Allegro. 25

tie tac l'enfer qui le met en train pan pan pan pan pan pan pan pan pan pan

13

ff

15

ff

17

retemp.

1

rallentando.

All^{to} And^{ino}

al-lons nous cou-cher, bien volon-tiers bon-soir

bon - ne nuit

6

bonne - nuit

bon - ne nuit

Timb:

à Bastien, au Bailli!

La-Ré. 47

N° 7.

Allegro.

l'autre monde veut il qu'on lui ré-ponde

M^e le Bail-li

au lu-

rall.

And^{te}

-tin ah quittons ce vieux mou - lin ah quittons ce vieux mou - lin

le sac qui se pro-

TACET.

mène

pp Solo

p

Fin.

